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*Elizabeth Rebecca Cox.*

THE  
LADIES'  
WORK-TABLE BOOK.

CONTAINING  
CLEAR AND PRACTICAL INSTRUCTIONS IN  
PLAIN AND FANCY NEEDLEWORK, EMBROIDERY, KNITTING,  
NETTING, CROCHET, LACE-WORK, TATTING,  
&c. &c. &c.

WITH NUMEROUS ENGRAVINGS,  
ILLUSTRATIVE OF THE VARIOUS STITCHES IN THOSE USEFUL  
AND FASHIONABLE EMPLOYMENTS.

LONDON:  
H. G. BOHN, YORK STREET, COVENT GARDEN.

1852.

PRINTED BY HARRISON AND SON,  
LONDON GAZETTE OFFICE, ST. MARTIN'S LANE,  
AND  
ORCHARD STREET, WESTMINSTER.

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# The Ladies' Work-Table Book.

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## CHAPTER I.

### MATERIALS AND IMPLEMENTS FOR WORKING.

#### MATERIALS FOR PLAIN NEEDLEWORK.

THE subject of this Chapter is one on which it is hardly possible to pay too much attention ; since on the judicious selection of materials, depends, to a vast extent, the success of that prudent and well-regulated economy, which is so essential to the welfare and prosperity of every family. On this account we have thought it right to place before our readers the following observations, which should be carefully attended to, as of the utmost importance. In purchasing goods, be careful to examine the quality ; and if not well-versed in such matters, take with you an experienced friend. Cheap goods generally prove the dearest in the end. The following rules may assist you in this respect if under the necessity of relying upon your own judgment. Be careful in purchasing

articles such as linen, calico, &c., for a specific purpose, to have it the proper width. A great deal of waste may be incurred by inattention to this important direction.

CALICO is often so dressed up as to make it extremely difficult to ascertain its real quality: hence it is best to buy it undressed. It should be soft and free from specks. It is of various widths, and of almost all prices. A good article, at a medium price, will be found cheapest in the end.

LINEN is of various qualities. That which is called Suffolk hemp is considered the best. Irish linen is also in great repute. But you must be careful to escape imposition, as there are plenty of imitations, which are good for nothing.

MUSLIN CHECKS are much used for caps, &c., and are of various qualities. You may form a good judgment of these, by observing the thin places between the checks and the threads; if the former be good, and the latter even, they may generally be relied on.

BLUE CHECKS.—These may be procured either of cotton or linen; but the linen ones, though highest in price, are cheapest in the end: they will wear double the length of time that the cotton ones will.

PRINTS.—Give a good price if you wish to secure a good article. Some colours, as red, pink, lilac, bright brown, buff, and blue, wear well; green, violet,

and some other colours, are very liable to fade. The best way is to procure a patch, and wash half of it. This will test the colour, and may prevent much disappointment.

**FLANNELS.**—The Welsh flannels are generally preferred, as those that are the most durable. Lancashire flannels are cheaper, but are far inferior in quality. You may know the one from the other by the colour: the flannels of Lancashire are of a yellowish hue; those of Wales are a kind of bluish grey tint.

**WOOLLEN CLOTHS.**—These vary exceedingly as to quality. The low-priced ones are not worth half the purchase money. Good woollen cloth is smooth, and has a good nap. If the sample shown you be destitute of these qualities, have nothing to do with it, unless you wish to be cheated.

**STUFFS.**—The quality of these is sometimes very difficult to detect. Holding them up to the light is a good plan. You should also be particular as to the dyeing, as that is sometimes very indifferently managed, and the stuff is dashed. Black dye is liable to injure the material. Low-priced stuffs are rarely good for any thing.

**CRAPE.**—This is often damaged in the dyeing. You should spread it over a white surface before you purchase it, as by that means, the blemishes in the material, if any, will be more likely to appear.

**SILKS.**—These are, if good, costly ; and great care should be exercised in selecting them. They should not be too stiff, as in that case they are liable to crack ; and on the other hand, they should not be too thin, as that kind is liable to tear almost as soon as paper. A medium thickness and stiffness is the best. If plain, you must be careful that there are no stains or specks in them ; and if figured, it is advisable to have the pattern equally good on both sides. This will enhance the price at first, but you will find it to be good economy afterwards. In silks that are to be sold cheap, a kind of camel's hair is frequently introduced. This may be detected by pulling a piece of the suspected silk cross-ways, and if camel's hair be mixed with it, it will spring with a kind of whirring sound. This should be attended to.

**SATIN.**—It is of various qualities and prices. The best is soft and thick. When used for trimmings, it should be cut the cross way, as it then looks better, and has a much richer appearance than when put on straight.

These general observations will be of great use, and should be well impressed upon the memory, so as to be readily called into exercise when needed.

In making up linen, thread is much preferable to cotton. Sewing-silk should be folded up neatly in wash-leather, and coloured threads and cotton in

paper, as the air and light are likely to injure them. Buttons, hooks and eyes, and all metal implements, when not in use, should be kept folded up; as exposure to the air not only tarnishes them, but is likely to injure them in a variety of ways.

#### MATERIALS FOR FANCY NEEDLEWORK.

**CANVAS**, coarse, eighteen threads to the inch. Work in cross stitch with double wool. This is proper for a foot-stool, sofa-pillow, &c.

**CANVAS**, very coarse, ten threads to the inch. Work in cross stitch, over one thread, with single wool. If used for grounding, work in two threads. This will accelerate the work, and look equally well.

**SILK LEAVES**.—If no grounding is required, work in tent stitch. The pattern should be large in proportion to the fineness of the material. The finer the canvas, the larger the pattern.

**COLOUR**.—An attention to shade is of the utmost consequence; as on this, in an eminent degree, depends the perfection of the work. The shades must be so chosen as to blend into each other, or all harmony of colouring will be destroyed. The canvas must be more distinct in tent stitch than in cross stitch, or rather more strongly contrasted, especially in the dark shades of flowers: without attention to this point, a good resemblance of nature cannot be obtained.

Wool, English and German, white, black, and various colours. Two, three, four, five, or six shades of each colour, as the nature of the work may require. The same observation applies to silk and cotton, in cases where those materials are used.

SPLIT WOOL for mosaic work.

SILK. Split silk. Floss. Half twist. Deckers. China silk. Fine purse silk.

COTTON of various kinds.

GOLD TWIST. Silver thread. Chenille.

BEADS. Thick and transparent gold. Bright and burnt steel. Silver plated, &c.

PERFORATED CARDS.

CANVAS, called Bolting, for bead work.

### SCALE OF CANVASES.

English Canvas.						French Canvas.		
Canv. No.	Cross Stitch	Tent Stitch	Canv. No.	Cross Stitch	Tent Stitch	Canv. No.	Cross Stitch	Tent Stitch
16	4½	9	40	11	22	10	6½	13
18	5	10	42	11½	23	12	7½	15
20	5½	11	45	12½	25	14	8½	17
22	6	12	48	13	26	16	9½	19
24	6½	13	50	14	28	18	10	20
26	7	14	55	15	30	19	11	22
28	7½	15	60	17	34	20	12	24
30	8	16				22	13	26
32	9	18				24	14	28
34	9½	19	Silk Canv.	14	28	26		
36	10	20				30	15	30
38	10½	21				40	16	32



## MATERIALS FOR EMBROIDERY.

SILK, satin, velvet, and cloth.

## MATERIALS FOR KNITTING, NETTING, AND CROCHET.

SILK.—This material is extensively used in the various productions of which we are about to treat. The kinds usually employed in Knitting, Netting, and Crochet, are purse silk or twist, coarse and fine netting silk, second sized purse twist, plain silk, China silk, extra fine and finest netting silk, second sized netting silk, coarse and fine chenille, and crochet silk. These are so well known, that it would be a waste of time to describe them in detail. They are of a great variety of colours, and of different qualities; some sorts being much more durable, both in fabric and colour, than others. No young lady should trust at first to her own judgment in making the selection, but a little attention will soon render her a proficient in the art of choosing the most profitable materials. The China-silks of the French surpass all others, of that kind, with which we are acquainted, both as to the nature of tints, and the brilliancy of the various dyes and shades.

WOOL.—This is of various colours and shades; German wool, single and double; Hamburgh wool, fleecy, of three, four, five, six, seven, and eight threads; embroidery fleecy; Shetland wool; English wool; coarse yarn, for mitts

## GENERAL FACTS RELATING TO WOOL.

Wool, as all our readers know, is the produce of the sheep, and is removed from them at proper seasons by a process called clipping or shearing. It is then submitted to a variety of processes too numerous to detail in this place, and having been spun into threads of the required thickness, receives a variety of colours by what is called dyeing, and is then applied to various highly useful purposes.

The quality of the wool, both in its natural state and when manufactured, differs exceedingly, and no small portion of this is owing either to the pasturage on which the sheep feed and the climate they inhabit, or to processes, perfect or otherwise, to which it is subsequently subject. English wool is harsher by several degrees than the wools of Germany, the most perfect of which are derived from the merino breed which are found in many of the German States, particularly in Saxony, and to the wool of the latter country the palm of excellence is generally awarded. Spanish wool is by some deemed superior to that of England, but all agree that in fineness of fabric, and silkiness of texture, it is inferior to the wools of Germany. German wool dyed black in England, is superior to the black wool of the continent, but in all colours, with the exception of scarlet and some

particular shades of blue, &c., we are, in the art of dyeing, decidedly inferior. English wool takes the dye well in most cases, and is sometimes so excellently manufactured, that it requires a practised eye to detect the cheat. It is extensively used in some of the operations of fancy needlework.

It would be a waste of time to describe each variety of wool, but one or two are deserving of especial notice. Worsted is a coarse kind of English wool, and derives its name from the place where it was first made. It takes a dye well, and is extensively employed for numerous useful purposes. A coarse kind called crewels was much used by our venerable grandames in the fancy work of the eighteenth century, some specimens of which are now and then to be found in old family mansions; but alas! for the spirit of change—those relics of a bye-gone age are fast disappearing before the march of what is called civilisation. Yarn is also a coarse kind of worsted, of which the gardener could well explain some of its numerous uses. English fleecy is obtained from the sheep of Leicestershire and is of two kinds, both much used in the arts of which we speak. Other wools we need not particularise; a little attention will soon make the young novice acquainted with their respective qualities and worth, and should she find herself

sometimes deceived, let her still persevere, always remembering that "practice makes perfect."

**COTTON**, of various sizes, as numbered from one to six, or higher if required. In the choice of this material, much care is needed, not only in the selection of colours and shades, but also to ascertain if the colour has been stained with a permanent dye.

**DOWN**.—This is sometimes used for stuffing knitted cushions, muffs, &c., and is too well known to need any description here.

**GOLD AND SILVER THREAD AND CORD**.—The precious metals are now very generally employed in the ornamental parts of all kinds of fancy work. Gold and silver thread consists of a thread of silk, round which is spun an exceedingly fine wire of the metal required. For gold, silver or copper gilt wire is employed, as pure gold could not be so easily wrought. These threads can be employed in almost any way which the taste of the fair artist may induce her to devise.

Besides the thread, gold and silver cord is also in much demand, and looks extremely beautiful, when employed with taste and judgment. This material is a twist, and is composed of different quantities of threads, according to the thickness required. Much care is necessary in working with it, or the beauty of the material will be spoilt. It is much used in crochet,

and without due attention, the point of the needle is liable to catch the cord, and to break the wire, which would entirely destroy the beauty of the performance.

BEADS.—These beautiful fabrications of art are composed of gold, silver, polished steel, and glass. There is also a beautiful sort called garnet beads, with gold points. All these can be procured at any of the establishments for the sale of fancy articles, and are to be employed as the judgment or fancy may direct. The gold beads are used in making all kinds of knitting, netting, and crochet, and look well either by themselves, or when in connection with those of the other materials named. Glass beads may be procured of any variety of colour, and when in combination with gold, silver, or steel, form a beautiful relief.

#### NECESSARY IMPLEMENTS FOR FANCY NEEDLEWORK.

FRAMES. Cross stitch needles. Sewing needles. Meshes, of various sizes—at least three. Chenille needles. Pair of long sharp-pointed scissors. Cartridge paper. Tissue paper. A fine piercer. Seam piercer. Camel's hair brushes.

Mixture of white lead and gum water, to draw patterns for dark materials. Mixture of stone blue and gum water, for light colours.

Black lead pencils.

## NECESSARY IMPLEMENTS FOR KNITTING.

NEEDLES of various sizes. The numbers referred to are those of the knitting needle gauge. Needles pointed at either end, for Turkish knitting. Ivory or wooden pins, for knitting a biroche. A knitting sheath, &c., to be fastened on the waist of the knitter, towards the right hand, for the purpose of keeping the needle in a steady and proper position.

## NECESSARY IMPLEMENTS FOR NETTING.

A PIN OR MESH, on which to form the loops. A needle called a netting needle, formed into a kind of fork, with two prongs at each end. The ends of the prongs meet and form a blunt point, not fastened like the eye of a common needle, but left open, that the thread or twine may pass between them, and be wound upon the needle. The prongs are brought to a point, in order that the needle may pass through a small loop without interruption. Twine to form foundations. A fine long darning needle for bead work. Meshes of various sizes, from number 1 to 11. Flat meshes and ivory meshes also, of various sizes. The gauge is the same as that for knitting-needles.

## NECESSARY IMPLEMENTS FOR CROCHET.

Ivory crochet needles of various sizes. Steel crochet



needles. Rug needles and a pair of long and sharp pointed scissors. These implements should be disposed in a regular and orderly manner, as should also the materials for working. Order and regularity are matters but too frequently neglected in the gay and buoyant season of youth ; and this fault, which is the parent of so much annoyance in after life, is but too generally overlooked by those whose duty it is to correct these incipient seeds of future mischief. No pursuit should be entered into by the young, without having some moral end in view, and this is especially needful to be observed in cases, where at first sight, it might appear a matter of indifference, whether the pursuit was one of utility, or of mere relaxation.

## CHAPTER II.

## PLAIN NEEDLEWORK

## EXPLANATION OF STITCHES.

BEFORE commencing those directions, which we deem it necessary to place before our readers, in reference to this important portion of the work-table manual, we wish to say a word or two to our fair countrywomen on the importance of a general and somewhat extensive acquaintance with those arts, on which so much of the comfort of individual and domestic life depends. Economy of time, labour, and expense, is an essential requisite in every family, and will ever claim a due share of attention from her, who is desirous of fulfilling, with credit to herself and advantage to others, the allotted duties of her appointed station. To the majority of those who are at the head of families, an extensive knowledge of the various departments of plain needle-work is indispensable. The means placed at their disposal are limited; in many



instances, extremely so; and to make the most of these means, generally provided by the continual care and unremitting attention of the father and husband, is a sacred duty, which cannot be violated without the entailment of consequences, which every well-regulated mind must be anxious to avoid.

The following are the principal stitches used in plain needle-work.

**SEWING AND FELLING.**—If you have selvages, join them together, and sew them firmly. If you have raw edges, turn down one of the edges once, and the other double the breadth, and then turn half of it back again. This is for the fell. The two pieces are pinned face to face, and seamed together; the stitches being in a slanting direction, and just deep enough to hold the separate pieces firmly together. Then flatten the seam with the thumb, turn the work over, and fell it the same as hemming. The thread is fastened by being worked between the pieces, and sewn over.

**HEMMING.**—Turn down the raw edge as evenly as possible. Flatten, and be careful, especially in turning down the corners. Hem from right to left; bring the point of the needle from the chest towards the right hand. Fasten the thread without a knot, and when you finish, sew several stitches close together, and cut off the thread.

**GERMAN HEMMING.**—Turn down both the raw

edges once, taking care so to do it, as that both turns may be towards your person; you then lay one below the other, so that the smooth edge of the nearest does not touch the other, but lies just beneath it. The lower one is then to be hemmed or felled to the piece against which you have laid it, still holding it before you. You are next to open your sleeve—or whatever else you have been employed upon—and laying the upper fold over the lower, fell it down, and the work is done.

**MANTUA-MAKER'S HEM.**—You lay the raw edge of one of your pieces a little below that of the other; the upper edge is then turned over the other twice, and felled down as strong as possible.

**RUNNING.**—Take three threads, leave three, and in order that the work may be kept as firm as possible, back-stitch occasionally. If you sew selvages, they must be joined evenly together; but if raw edges, one must be turned down once, and the other laid upon it, but a few threads from the top. It is in this case to be felled afterwards.

**STITCHING.**—The work must be as even as possible. Turn down a piece to stitch to, draw a thread to stitch upon, twelve or fourteen threads from the edge. Being thus prepared, you take two threads back, and so bring the needle out, from under two before. Proceed in this manner to the end of the row; and

in joining a fresh piece of thread, take care to pass the needle between the edges, and to bring it out where the last stitch was finished.

**GATHERING.**—You begin by taking the article to be gathered, and dividing it into halves, and then into quarters, putting on pins, to make the divisions. The piece to which you are intending to gather it, must be gathered about twelve threads from the top, taking three threads on the needle, and leaving four; and so proceeding alternately, until one quarter is gathered. Fasten the thread, by twisting it round a pin; stroke the gathers, so that they lie evenly and neatly, with a strong needle or pin. You then proceed as before, until all the gathers are gathered. Then take out the pins, and regulate the gathers of each quarter, so as to correspond with those of the piece to which it is to be sewed. The gathers are then to be fastened on, one at a time; and the stitches must be in a slanting direction. The part to be gathered must be cut quite even before commencing, or else it will be impossible to make the gathering look well.

**DOUBLE GATHERING, OR PUFFING.**—This is sometimes employed in setting on frills; and when executed properly, has a pretty effect. You first gather the top in the usual way; then, having stroked down the gathers, you gather again under the first gathering, and of such a depth, as you wish the puffing to

be. You then sew on the first gathering to the gown, frock, etc., you design to trim, at a distance, corresponding with the width of the puffing; and the second gathering sewed to the edge, so as to form a full hem. You may make a double hem if you please, by gathering three times, instead of only twice; and one of the hems may be straight, while the other is drawn to one side a little. This requires much exactness in the execution; but if properly done, it gives a pleasing variety to the work.

**WHIPPING.**—You cut the edge smooth, and divide into halves and quarters, as for gathering. You then roll the muslin, or other material, very lightly upon the finger, making use of the left thumb for that purpose. The needle must go in on the outside, and be brought through on the inside. The whipping-cotton should be as strong and even as possible. In order that the stitches may draw with ease, they must be taken with great care. The roll of the whip should about ten threads.

**BUTTON HOLE STITCH.**—These should be cut by a thread, and their length should



be that of the diameter of the button. In working, the button-hole must lie lengthways upon the fore finger; and you begin at the side which is opposite to the thumb, and the

furthest from the point of the finger on which it is laid. The needle must go in on the wrong side, and be brought out on the right, five threads down. To make the stitch, the needle is passed through the loop, before it is tightened or drawn close. Care must be taken in turning the corners, not to do it too near; and, in order that a proper thickness may be obtained, it is necessary that the needle should go in between every two threads. Making button-holes, requires great care and attention.

**FANCY BUTTON HOLE STITCH.**—This resembles a very wide button-hole stitch, and is very neat for the fronts of bodies; likewise for the bands and shoulder bits, and above the broad hems and tucks of frocks.



**CHAIN STITCH.**—In making this stitch, you are to employ union cord, bobbin, or braid, which you think most suitable. Make a knot at the end, and draw it through to the right side. While you put in the needle, let the end hang loose, and bring it out below, so as to incline a little towards the left hand. Pass your needle over the cord as you draw it out, and this will form a loop. In drawing out the mesh, you must be careful not to draw the stitch too tight, as that would





take a stitch of two or three threads, as close as possible, under the raw edge, and bring the needle half-way up that part which is turned down, and four or five threads towards the right hand ; make another stitch, and bring down the needle ; thus proceed until the work is completed. This stitch is something like the back-bone of a fish, and is sometimes used as an ornament for children's robes, and at the top of hems, &c. It looks both neat and elegant, when carefully executed.

**FANCY HERRING-BONING.**—This is the same as common herring-bone, only it is done in a perpendicular manner, instead of from right to left ; and the thread is brought round, behind the needle, so as to finish the work in a more tidy manner. It has an exceedingly neat and pleasing look, when well executed, and is very ornamental.



**DOUBLE HERRING-BONING.**—This pattern is a kind of double herring-bone, on each side, it is too intricate to describe minutely. The engraving will give a better idea of this stitch, than any description we could give. Great care being required to keep the pattern even, it is advisable to run a tacking thread, as a guide, down the middle of it.



**ANGULAR STITCH.**—This stitch resembles button-hole stitch, only it is carried from right to left, to form the pattern. It is a neat ornament for cuffs, skirts, and capes of children's pelisses. As much of its beauty depends on its regularity, care should be taken to make the patterns very even and straight, and of equal width; without due attention to this the work will be spoiled.



**HORSE SHOE STITCH.**—This is done with thick, loosely twisted cotton, or bobbin, and is worked from left to right, as shewn in the accompanying engraving. It has an exceedingly neat and pretty appearance when worked near the edge of robings, hems, &c.



**CORAL PATTERN.**—This requires great accuracy in the working, and it is advisable for the inexperienced to run lines, in long stitches, to fix the middle and outsides of the pattern. It may be best understood from the engraving, merely



observing that the stitch is begun on the left hand, and continued alternately, from left to right, always



pointing the needle towards the centre. It is very suitable for the waist-bands of children's frocks, the tops of broad hems, &c.

**FANCY BOBBIN EDGING.**—This is formed by a succession of loops, made in the following manner. Make a knot at the end, and put the needle through to the right side, just below the hem. Bring the bobbin over the hem, and putting



in the needle at the wrong side, bring it through. Draw the loop to the size you desire, pass the bobbin through it, and commence the next stitch, proceeding as before.

**SERPENTINE STITCH.**—This is exceedingly pretty, and is much employed for children's dresses.



It is worked with the hand, being sewn on to the material when made. Take the cord, knot it so as to form a loop at the end; then pass the other end through the loop, towards the front, to form another loop to the right hand; continue passing the bobbin through the loop on one side, then through the loop on the other, directing the cord so as to pass from the side of the work invariably towards the inner, or that part next the work.

**BIASSING.**—In this operation, the first part of the



stitch is the same as gathering. You then stitch down; and upon the right side of the gather, you lay thread a good deal thicker than the one you used for gathering. Over this thread you sew, taking care to take hold also of the gathering thread. The needle is to be pointed to your chest. You may work two or three rows in this way, upon the sleeves and shoulders of dresses, &c., which has a very handsome effect. You must take care to bring the needle out, between each gather.

**HONEY COMBING.**—The material may be velvet, silk, &c., and the mode of working is as follows. The piece you are intending honey-



combing must be creased in regular folds, taking care that they are as even as possible. Then, make the folds lie closely together, by tacking them with a strong thread, and in long stitches. You then take silk of the proper color; stitch together at equal and moderate distances, the two first folds, and proceed with each succeeding two, in the same manner, only taking the stitches in the intermediate spaces. Thus, the stitches of each alternate row will correspond together. Draw out the thread when the work is finished, and on pulling it open, it will form diamonds on the right side.

## CHAPTER III.

## PLAIN NEEDLEWORK.

## INSTRUCTIONS IN THE PREPARATION OF BODY LINEN.

We now proceed to lay down what we hope will be found clear though concise rules, for the preparation of various articles of dress and attire.

**APRONS.**—These are made of a variety of materials, and are applied to various uses. The aprons used for common purposes, are made of white, blue, brown, checked, and sometimes of black linen; nankeen, stuff, and print, are also employed. The width is generally one breadth of the material, and the length is regulated by the height of the wearer. Dress aprons are of course made of finer materials:—cambric muslin, silk, satin, lace, clear and other kinds of muslin, &c., and are generally two breadths in width, one of which is cut in two, so as to throw a seam on each side, and leave an entire breadth for the middle. Aprons of all kinds are straight, and either plaited or gathered

on to the band or stock at the top. Those with only one breadth, are hemmed at the bottom with a broad hem; those with two breadths, must be hemmed at the sides likewise. The band should be from half a nail to a nail broad; its length is to be determined by the waist of the wearer. It should be fastened at the back, with hooks and eyelet holes. To some aprons, pockets are attached, which are either sewed on in front, or at the back, and a slit made in the apron to correspond with them. The slit, or opening of the pocket is to be hemmed neatly, or braided, as may be most desirable. In some kinds of aprons, bibs are introduced, which are useful to cover the upper part of the dress. Their size must be determined by the taste of the person who is to wear them.

**DRESS APRONS.**—Take two breadths of any material you choose, dividing one of them in the middle. Hem all round with a broad hem, three-fourths of a nail deep. The band is to be one and a half nails deep in the middle, into which a piece of whalebone is to be inserted, on each side of which work a row or two in chain stitch. The band is scooped out from the centre, on its lower side, five and a half nails, leaving the extremities of the band one nail broad. To the scooped portion, the apron is to be fulled on, so as to sit as neat as possible; leaving the

space beneath the whalebone, plain. Confine the folds by working two rows of chain stitch, just below the curved lines of the band, leaving half an inch between each row. The lower edge of the band is ornamented with a small piping, but is left plain at the top.

**VANDYKE APRON**—This may be made either of silk or muslin. The edge of the apron is to be turned down once all round, on the right side, to the depth of three-quarters of a nail; and the vandykes are formed by running from the edge of the apron to near the rough edge of the material, which is afterwards to be turned in. When the vandykes are completed, they are to be turned inside out, and made as smooth as possible. A braid, or a row of tent stitch on the right side, over the stitches, is a pretty finish. In setting on the band, the plaits must be placed opposite to each other, so as to meet in the middle. You may line the band with buckram, or stiff muslin, and ornament it with piping if you please.

**APRON FOR A YOUNG PERSON.**—Clear muslin is the best material. Hem round with a hem, three fourths of a nail deep; lay all round, within the hem, a shawl bordering, not quite so broad as the hem. Of course, the latter must be taken off, before washing.

**A MORNING APRON.**—This may be made like the last, but instead of the shawl bordering, surround the outer edge of the hem by a deep crimped frill, a nail in breadth. The material most in use, is jacconet or cambric muslin; the frill of lawn, or cambric, which you please.

**GIRL'S APRON.**—Use any material that is deemed adaisable. The bib it to be made to fit the wearer, in front, between the shoulders, and sloping to the waist. The apron is to be gathered, or plaited to the baud; and the shoulder straps may be of the same material or of ribbon. The bib, either plain or ornamented, with tucks or folds, as may be deemed most suitable.

**BATHING GOWN.**—The materials employed are various. Flannel, Stuff, or Calamanca, are the most preferable, giving free ingress to the water. The length must be determined by the height of the wearer, and the width at the bottom should be about fifteen nails. It should be folded as you would a pinafore, and to be sloped three and three-quarters nails for the shoulder. The slits for the arm-holes must be three nails and three-quarters long, and the sleeves are to be set in plain: the length of the latter is not material. It is useful to have a slit of three inches, in froat of each. The gown is to have a broad hem at the bottom, and to be gathered into a band

at the top, which is to be drawn tight with strings; the sleeves are to be hemmed and sewn round the arm or wrist in a similar manner.

**BUSTLES.**—These are worn, to make the waist of the gown sit neatly upon the person. They are made the width of the material, and eight nails deep. The piece is to be so doubled as to make two flounces; one four nails and a half, and the other three and a half deep. A case, to admit of tapes, is to be made one nail from the top, and the bottom of each flounce is to have a thick cord hemmed into it. When worn, the article is turned inside out. The materials are strong jean, or calico.

**CAPS.**—These are made of a great variety of patterns, and the materials are as various as the purposes to which the article is applied. Muslins of various kinds, lawn, net, lace, and calico, are all in request; and the borders are also extremely various. Muslin, net, or lace, being those most in common use. The shapes are so multifarious, as to preclude us from giving any specific directions. Every lady must choose her own pattern, as best suits the purpose she has in view. The patterns should be cut in paper, and considerable care is requisite in cutting it out, not to waste the material. A little careful practice will soon make this department familiar to the expert votress of the needle.

**CHILD'S COLLAR.**—This is made of double Irish linen, and is stitched round and made to fall over the dress. Frills are generally attached to them, and give them a pretty finish. They are proper for children of eight or nine years of age.

**CRAVATS.**—These are of fine muslin, and are made in the shape of a half-handkerchief. They are hemmed with a narrow hem, and should be cut from muslin, eighteen nails square.

**CLOAKS.**—These useful and necessary articles of dress are generally made up by a dress-maker; it is unnecessary therefore to give particular directions concerning them. The materials are silks and stuffs of almost every variety, including satin, merino, cloth, real and imitation shawling, plaids, and Orleans. The latter is now very generally used. Travelling cloaks are made of a stronger material, and are trimmed in a much plainer style than those used in walking dresses. Satin cloaks look well with velvet collars, and are also frequently trimmed with the same material. Merino, and also silk cloaks, are often trimmed with fur or velvet, and lined with the same. Sometimes they are made perfectly plain. The lining of a silk or satin cloak, should be of the same color, or else a well-chosen contrast; and care should be taken, that the color should be one that is not liable to fade, or to receive damage. An attention to these general



remarks will be found of much advantage to the lady who, in making her purchases, is desirous of combining elegance of appearance with durability of wear and economy of price.

**FRILLS.**—These are used as ornaments, or a finish to various articles of dress. The materials are cambric muslin, lace, net, &c., and the manner in which they are made is various. Sometimes they are set on quite plain, that is, hemmed round and plaited up into neat folds to the width required. At other times, frills are fitted to a band, and the edge that is to be hemmed is stiffened by rolling it over a bobbin; it is put on as an ornament to a gown, and is tied with strings at the end. Crimped frills are worn by young children, and look extremely neat. They are made of lawn or cambric, and sewed on to a band. The other edge is hemmed, and the frill is double the size round the neck. The band should be half a nail in depth, and the frill is to be crimped as evenly as possible.

**GENTLEMEN'S BELTS.**—These are worn by persons who have much and violent exercise, and are extremely useful. They are made of strong jean, or other material, and sometimes of leather, and may either be made straight, or a little slant, or peaked. Runners of cotton are inserted, to make them more strong, and they must be furnished with long straps of webbing at the ends, sewed on with leather over

them. The straps are about three inches in depth.

**GENTLEMEN'S COLLARS.**—These are very generally worn, and are shaped in a variety of ways. They are made double, and ornamented with a single or double row of back stitch. They are made to button round the neck, or are set on to a band for that purpose. It is best to cut the pattern in paper, and when a good fit is obtained, cut the cloth by the paper model.

**GENTLEMEN'S FRONTS.**—The material is fine lawn or cambric. Sometimes the sides are composed of the former, and the middle of the latter. A false hem is made down the middle, furnished with buttons, as if to open; the neck is hollowed to the depth of a nail, and is plaited or gathered into a stock or band. In order that it may sit neatly upon the bosom, two neck gussets are introduced.

**LADIES' DRAWERS.**—Choose any proper material, and form the article by making two legs, set on to a band to fasten round the waist. Set on a plain or worked frill at the bottom. When setting the legs on to the band, place them so as to overlap each other. The band is eleven nails long, and three deep.

**LADIES' FLANNEL WAISTCOAT.**—This is, in many cases, an indispensable article of female attire. For an ordinary size, you must take a piece of flannel twelve nails wide, and seven deep, folding it exactly in the middle. At two nails from the front, which is

doubled, the arm-holes must be cut, leaving two nails for half of the back. The front is to be slightly hollowed. At the bottom, cut a slit of three nails, immediately under the arm-holes; insert a gore three nails broad, and the same in length, and terminating in a point. Bosom-gores are also to be introduced of a similar shape, and just half the size. They are to be put in just one nail from the shoulder-strap. In making the waistcoat, it is to be herring-boned all round, as are also all the gores and slits. A broad tape, one nail in width, is laid down each side of the front, in which the button-holes are made, and buttons set on, the shoulder-straps are of tape, and the waistcoat fastens in front.

**LADIES' NIGHT JACKET.**—The materials are various, including lawn, linen, and calico. The jackets are made of two breadths, and as it is desirable not to have a seam in the shoulder, the two breadths should be cut in one length, and carefully doubled in the middle. The neck is to be slit open, leaving three nails on each side for the shoulders; and a slit is also to be made in front, so as to allow the garment to pass freely over the head of the wearer; the sides are then to be seamed up, leaving proper slits for the arm-holes; and the neck and bosom are to be hemmed as neatly as possible. The sleeves are to be made the required length, and gathered into a band at the wrist,

after being felled into the arm-holes mentioned above. A neat frill round the neck, bosom, and wrists, finishes the whole. ;

NIGHT GOWNS.—These must be made of a size suitable to the wearer. The following are directions for three different sizes. The length of the gown on the skirts is one yard and a half for the first size, one yard and six nails for the second, and one yard and three nails for the third; the width of the material is eighteen, sixteen, and fourteen nails, respectively; and the garment is to have one yard and a half breadth in width. They are to be crossed so as to be at the bottom twenty-one, eighteen, and sixteen nails; and at the top, fifteen, fourteen, and twelve nails, as the sizes may require. The length of the sleeves is nine, eight, and seven nails, and the width is half a breadth; they are to be furnished with gussets, three, two, and two nails square, and with wristbands of the proper width, and of any depth that is deemed desirable.

A binder of one nail and a half is put down the selvaige of each sleeve, which strengthens it much. The gown is furnished with a collar about three nails deep, and of the length required by the wearer; and, in order that it may fit properly, neck gussets of two, one, and one nail square, are to be introduced. A slit of about six nails is made in front, which is hemmed round, and the space left for the shoulders, is three,

two and a half, and two nails, respectively. The whole is finished with a neat frill round the collar and wristbands. If economy is an object, cut three gowns together. This will prevent much waste of material; an object, by every head of a family to be constantly kept in view.

**NECK AND POCKET HANDKERCHIEFS.**—These are made of a great variety of materials, as silk, muslin, cambric, lawn, and net. The neck handkerchiefs are generally a half square, and are hemmed all round. It is a good plan to turn up the extreme corner, as it makes it more strong and durable. A tape is set on, which comes round the waist, and ties in front. Sometimes a broad muslin hem is put on the two straight sides, which looks extremely well. Some ladies work a border to their neck handkerchief, which gives to those made of net, the appearance of lace. Pocket handkerchiefs are neatly hemmed, and sometimes have a worked border. Those used by gentlemen are of a larger size than those of ladies.

**FLANNEL PETTICOATS.**—These are not only useful, but indispensable articles of dress. Fine flannel is the best, as it is the most durable, and keeps its color best in washing. The length of the petticoat is regulated by the height of the person for whom it is intended, and the width ranges from three breadths to one and a half. The bottom is hemmed with a broad

hem; and the top is gathered, and set on to a strong band of calico or jean, leaving the front nearly plain. Sometimes a button hole is made, about two nails from the ends of the band, to which strings of tape are attached; these are passed through the opposite holes, and the parts thus brought over each other form a kind of bustle, which makes the garment sit more neatly to the figure. A slit of about four nails is left on the back which is to be hemmed round, or bound with a strong binding.

PETTICOATS are worn under the dress for the sake of warmth, and also to make the gown hang more gracefully upon the person. They should have three or three and a half breadths of the material in the width, and the bottom is made with a broad hem three nails deep, or with tucks or worked muslin. The latter is extremely neat. They are to be set on to a strong band or stock, and are to have a slit left at the back about four nails in length. The skirt may be gathered full all round, or only at the back and front, leaving the sides plain: sometimes all the fullness is thrown to the back. Having shoulder-straps to keep up the petticoats, is a great advantage; but they are unnecessary if a waist or body, with or without sleeves, be set on the band. In this case the body should be made to fit as tight to the person as possible. The band is generally about one nail in breadth. The ma-

terials proper for petticoats are dimity, calico, cambric, jacconet muslin, calamanca, stuff, &c. What are called middle, or under petticoats are made in the same manner. Those ladies who pursue the laudable practice of nursing their infants, and who wear petticoats with bodies to them, have them to open in front.

**PINAFORE.**—This is a useful article of dress, especially in large families. Holland is the best material. For an open one, one breadth is sufficient. Double the pinafore into four, and cut the arm holes to the required depth in the two side folds, so that half will form the front. The neck is to be hollowed out about a quarter of a nail in the middle, and the pinafore is to be set on to the neck band which fastens by a button behind. Sleeve lappets are attached to the arm holes, being gathered near the edge, and set on before the arm hole is hemmed, so that when the edge is turned down, no stitches will appear. The lappet is a second time to be gathered at the edge, and sewed down as fast as possible. Then hem the other edge, and conceal the stitches with silk braid that will wash. A small gusset put into the bottom of the slits is an advantage, as it makes them stronger. They are to be fastened round the waist with a band, or with a strap and buckle. The latter is most to be preferred. For a close pinafore, two breadths of Holland, or other material, will be required. It is seamed up

the sides, leaving slits for the arm holes, and has a collar and sleeves; as also a band to go round the middle of the wearer. Neck gussets may be introduced, but the much neater way is, to double the pinafore into four, and let in a piece at each shoulder, about a nail wide, and two nails in length, gathering each quarter from the arm-holes, into the piece so let in, and felling similar pieces on the inside of the shoulder. The two middle quarters are to be gathered into half the collar, and the back in the same manner. The sleeves are made with gussets like those of a shirt, and are gathered into the arm-holes. A slit is made at the hands, and the bottom is gathered into a wrist-band about an inch in breadth.

**POCKETS.**—These are made of any kind of material you please. You take a piece double, and cut it to the shape required. Stitch the two pieces neatly round a little distance from the edge. Then turn it, and let the seam be well flattened, and back stitch with white silk a quarter of an inch from the edge; cut a slit down about four nails, which is to be either hemmed, or have a tape laid round it on the inside. Set on the strings, and the pocket is complete. Some ladies have pockets attached to the petticoat. In that case, it is only a square of calico, about ten nails long, and eight broad, set on to the inside of the petticoat, as plain as possible.



**A RIBBON SCARF.**—This is made of broad satin ribbon, and must not be less than two nails and a half wide; its length is two yards and three quarters. The ribbon is to be doubled on the wrong side, and run in a slanting direction, so as to cause it to fall gracefully on the neck. The ends are to be embroidered and ornamented with braid, or left plain, as may suit the fancy. The scarf is to be surrounded by an edging of swan's down. This is an elegant article of female attire.

**A PLAIN SCARF.**—This is generally made of net, the whole breadth, and two yards and a half long. It is hemmed all round with a broad hem, so as to admit a ribbon to be run in, which gives it a neat and finished appearance.

**AN INDIAN SCARF.**—This is an elegant article of dress, and can be easily made. The material is a rich Cashmere, and three colors are required: that is, black, scarlet, and a mazarine blue. You must have the scarf four nails and a half in width, and one yard and six nails in length; this must be black. Then you must have of the other two colors, pieces seven nails long, and the same width as the black, and you are, after finding the exact middle of the black stripe, to slope off one nail and a half towards each side, and then slope one end of the blue and of the scarlet piece, so as to make them accord precisely with the ends of

the black previously prepared. You are to cut one nail and a half from the middle to the ends. You are then to split the blue and the scarlet stripes down the middle, and join half of the one to the half of the other, as accurately as possible. The pieces thus joined together are to be sewed to the black stripe, and the utmost care must be taken to make the points unite properly. You are to sew the pieces fast together, and herring-bone them all round on the right side. You finish by laying a neat silk gimp all round and over all the joinings. It should be of a clear, bright color. The ends are to be fringed with scarlet and blue to correspond with the two half stripes. This is suitable for a walking-dress, or an evening party.

**A DRESS SHAWL.**—Take a half square of one yard and twelve nails of satin velvet, or plush, which you please, and line it with sarsenet, either white or colored; trim the two straight edges with a hem of either silk or satin, from one to one nail and a half in breadth, and cut crossway. Or you may trim it with fur, lace, or fringe.

**CASHMERE SHAWL.**—You will require for the centre a piece of colored cashmere, one yard six nails square, which is to be hemmed all round with a very narrow hem. You must then take four stripes of cashmere, or of shawl-bordering, to harmonise, or contrast well with the centre, which must be hemmed on both sides,

and then sewed on, so as that the stitches may appear as little as possible. The border should be three nails broad, and of course, joined point to point at the corners; and it must be so set on as that the two corners shall fall properly over each other. The shawl is finished by a fringe set on all round, and sometimes by a colored gimp laid on over the joinings.

**A LADY'S WALKING SHAWL.**—This may be made of cloth, merino, or silk, and either a whole, or half square, at pleasure. The dimensions are one yard and twelve nails, and the lining is of silk. In order that when the shawl is doubled the hems of both folds may appear at the same time, care must be taken, after laying on the border on two successive sides, to turn the shawl, and then lay on the remainder of the border. The trimmings for these kinds of shawls are of great variety.

**A TRAVELLING SHAWL.**—This is easily made, and is very warm and convenient. Take a square of wadding and double it corner-ways; cover it with muslin or silk, and trim it as you please.

**MOURNING SHAWLS.**—These may be made either of half a square of black silk, entirely covered with crape, which is proper for deep mourning, or you may take half a square of rich and rather dull black silk, and border it with a hem of crape, two nails deep, laid on upon the two straight sides of the shawl.

**SHIRTS.**—These are generally made of fine Irish, or calico. They are made either with gores, or crossed. The latter is the neatest method. Two breadths are sufficient for a full sized shift, and gores are cut off of a given width at the bottom, and extending to a point, in order to widen the garment. In crossing a shift you first sew the long seams; then you double it in a slanting direction, so as to mark off at top and bottom ten nails at opposite corners; this done, you join the narrow ends together, and sew the cross seams, leaving a sufficient slit for the arm holes. There are various methods of cutting the back and bosom. Some cut out a scollop both before and behind; but in this case, the back is hollowed out one third less than the front. Some ladies hollow out the back, but form the bosom with a flap, which may be cut either straight, or in a slanting direction from the shoulders. Another method of forming the bosom is by cutting the shoulder straps separate from the shift and making the top quite straight; bosom gores are then let in in front; the top is hemmed both before and behind, and a frill gives a neat finish to the whole. The sleeves may be either set in plain or full, as suits the taste of the wearer. Sometimes the sleeves and gusset are all in one piece; at other times they are separate. In all cases, great care should be taken in cutting out, not to waste the material. For this purpose it is always ad-

visible to cut out several at one time. Shifts for young children of from five to ten years of age, are generally made with flaps both before and behind. This is decidedly the neatest shape for them. The bottom, in all cases, should be hemmed with a broad hem.

SHIRTS.—These are generally made of linen; but calico is also made use of. The degree of fineness must be determined by the occupation and station of the wearer. A long piece of linen will, if cut with care, make several shirts of an ordinary man's size. In cutting, you must take a shirt of the required dimensions as a pattern; and by it, measure the length of several bodies, not cutting any but the last. Then cut off the other bodies; and from the remainder, cut off the sleeves, binders, gussets, &c., measuring by the pattern. Bosom-pieces, falls, collars, &c., must be fitted, and cut by a paper or other pattern, which suits the person for whom the articles are intended.

In making up, the bodies should be doubled, so as to leave the front flap one nail shorter than that behind. Then, marking off the spaces for the length of the flaps and arm-holes, sew up the seams. The bosom-slit is five nails, and three nails is the space left for the shoulders. The space for the neck will be nine nails. One breadth of the cloth makes the sleeves, and the length is from nine to ten nails. The collar and the wrist-bands are made to fit the neck

and wrists, and the breadths are so various, that no general rule can be given. You make the binders, or linings, about twelve nails in length, and three in breadth ; and the sleeve gussets are three ; the neck gussets two ; the flap gussets one ; and the bosom gusset, half a nail square. The work, or stitches, introduced into the collar, wrist-bands, &c., are to be regulated according to the taste of the maker, or the wearer.

Gentlemen's night shirts are made in a similar manner, only they are larger. The cloth recommended to be used, is that kind of linen, which is called shirting-width. Where a smaller size is required, a long strip will cut off from the width, which will be found useful for binders, wrist-bands, &c.

VEILS.—These are made of net, gauze, or lace, and are plain or worked, as suits the taste of the wearer. White veils are generally of lace ; mourning ones are made of black crape. The jet-black is to be preferred, as it wears much better than the kind termed blue-black. Colored veils look well with a satin ribbon of the same color, and about a nail deep, put on as a hem all round. For white ones, a ribbon of a light color is preferable, as it makes a slight contrast. A crape, or gauze veil, is hemmed round ; that at the bottom being something broader than the rest.

## CHAPTER IV

## PLAIN NEEDLEWORK.

## INSTRUCTIONS IN THE PREPARATION OF HOUSE LINEN.

**BED-ROOM LINEN.**—This includes quilts, blankets, sheets, pillow covers, towels, table covers, and pin-cushion covers.

**QUILTS.**—These are of various sizes and qualities, in accordance with the purposes to which they are to be applied. They are generally made of the outside material and the lining—wadding or flannel being laid between—and stitched in diamonds or other devices. The stitches must pass through the whole, and the edges of the quilt are to be secured by a binding proper for the purpose. They are best done in a frame.

**BLANKETS.**—These are bought ready prepared for use. It is sometimes advisable to work over the edges

at the end, which should be done with scarlet worsted in a very wide kind of button-hole stitch.

**SHEETS.**—These are made of fine linen, coarse linen, and calico. Linen sheets are in general to be preferred. The seam up the middle must be sewed as neat as possible, and the ends may either be hemmed or seamed; the latter is the preferable method. Sheets, and all bed-room linen, should be marked and numbered. To add the date of the year is also an advantage.

**PILLOW COVERS.**—These are made of fine or coarse linen, and sometimes of calico. The material should be of such a width as to correspond with the length of the pillow. One yard and three nails, doubled and seamed up, is the proper size. One end is seamed up, and the other hemmed with a broad hem, and furnished with strings or buttons, as is deemed most convenient. We think the preferable way of making pillow covers is to procure material of a sufficient width when doubled, to admit the pillow. The selvages are then sewn together, and the ends seamed and hemmed, as before directed. Bolster covers are made in nearly the same manner, only a round patch is let into one end, and a tape for a slot is run into the other.

**TOWELS.**—Towels are made of diaper or huckaback, of a quality adapted to the uses to which they are



applicable. They should be one yard long, and about ten or twelve nails wide. The best are bought single, and are fringed at the ends. Others are neatly hemmed, and sometimes have a tape loop attached to them, by which they can be suspended against a wall.

**DRESSING TABLE COVERS.**—These may be made of any material that is proper for the purpose. Fine diaper generally, but sometimes dimity and muslin are employed, or the table is covered with a kind of Marseilles quilting, which is prepared expressly for the purpose. Sometimes the covers are merely hemmed round, but they look much neater if fringed, or bordered with a moderately full frill. Sometimes a worked border is set on. All depends upon taste and fancy. A neat and genteel appearance, in accordance with the furniture of the apartment, should be especially regarded.

**PINCUSHION COVERS.**—A large pincushion, having two covers belonging to it, should belong to each toilet table. The covers are merely a bag into which the cushion is slipped. They may be either worked or plain, and should have small tassels at each corner, and a frill, or fringe, all round.

**TABLE LINEN.**—This department of plain needlework comprises table cloths, dinner napkins, and large and small tray napkins.

**TABLE CLOTHS.**—These may be purchased either singly or cut from the piece. In the latter case the

ends should be hemmed as neatly as possible.

**DINNER NAPKINS.**—These are of various materials ; if cut from the piece, they must be hemmed at the ends the same as table cloths. Large and small tray napkins, and knife-box cloths, are made in the same manner. The hemming of all these should be extremely neat. It is a pretty and light employment for very young ladies ; and in this way habits of neatness and usefulness may be formed, which will be found very beneficial in after life.

**PANTRY LINEN.**—In this department you will have to prepare pantry cloths, dresser cloths, plate basket cloths, china, glass and lamp cloths, and aprons. Pantry knife cloths should be of a strong and durable material. The dresser cloths or covers look neat and are useful. They are generally made of huckaback of moderate fineness ; but some ladies prefer making them of a coarser kind of damask. The plate basket cloths a kind of bag, which is put into the plate basket to prevent the sides from becoming greased or discolored. They are made of linen, which is well fitted to the sides, and a piece the size and shape of the bottom of the basket, is neatly seamed in. The sides are made to hang over the basket, and are drawn round the rim by a tape, run into a slot for that purpose. China cloths, and also glass cloths, are to be made of fine soft linen, or diaper ; and the cloths

used in cleaning lamps, &c., must be of flannel, linen, or silk. All these articles are to be made in the same manner, that is, hemmed neatly at the ends; or if there be no selvages, or but indifferent ones, all round. Nothing looks more slovenly than ragged or unhemmed cloths, which are for domestic use. Little girls of the humbler classes might be employed by the more affluent, in making up those articles, and a suitable remuneration be given them. They would thus become sensible of the value of time, and would contract habits of industry, which would be of essential service to them in the more advanced stages of their progress through life. A fair price paid for work done either by a child or an adult, is far preferable to what is called charity. It at once promotes industry and encourages a spirit of honest independence, which is as far removed from unbecoming pride, as it is from mean and sneaking servility. Benevolence is the peculiar glory of woman; and we hope that all our fair readers will ever bear in mind, that real benevolence will seek to enable the objects of its regard to secure their due share of the comforts of life, by the honest employment of those gifts and talents, with which Providence may have graciously endowed them.

**HOUSEMAID AND KITCHEN LINEN.**—The next subject to which the attention of the votress of plain needlework ought to be directed, is the preparation

of housemaid and kitchen linen. On these subjects, a very few general observations will be all that is necessary. In the housemaid's department, paint cloths, old and soft, and chamber bottle cloths, fine and soft, are to be provided. To these must be added, dusters, flannels for scouring, and chamber bucket cloths, which last should be of a kind and color different from every thing else. All these must be neatly hemmed and run, or seamed, if necessary. Nothing, in a well directed family, should bear the impress of neglect, or be suffered to assume an untidy appearance. Clothes bags of different sizes should also be provided of two yards in length, and either one breadth doubled, in which case only one seam will be required; or of two breadths, which makes the bag more suitable for large articles of clothing. These bags are to be seamed up neatly at the bottom, and to have strings which will draw, run in at the top. The best material is canvas, or good, strong, unbleached linen. In the kitchen department, you will require both table and dresser cloths; which should be made as neat as possible. Long towels, of good linen, and of a sufficient length, should be made, to hang on rollers; they are generally a full breadth, so that hemming the sides is unnecessary. They should be two yards long when doubled; and the ends should be secured strongly and neatly together.

## CHAPTER V

## PLAIN NEEDLEWORK.

## MISCELLANEOUS INSTRUCTIONS

**BINDING.**—Various kinds of work have binding set on to them, in preference to hemming them, or working them in herring-bone stitch. Flannel is generally bound; sometimes with a thin tape, made for the purpose, and called “flannel binding.” It is also common to bind flannel with sarcenet ribbon. The binding is so put on, as to show but little over the edge on the right side, where it is hemmed down neatly; on the other side it is run on with small stitches.

**BRAIDING.**—Silk braid looks pretty, and is used for a variety of purposes. In putting it on, it is best to sew it with silk drawn out of the braid, as it is a better match, and the stitches will be less perceived.

**MARKING.**—It is of essential importance that cloths

should be marked and numbered. This is often done with ink, but as some persons like to mark with silk, we shall describe the stitch. Two threads are to be taken each way of the cloth, and the needle must be passed three ways, in order that the stitch may be complete. The first is aslant from the person, towards the right hand; the second is downwards, towards you; and the third is the reverse of the first, that is, aslant from you towards the left hand. The needle is to be brought out at the corner of the stitch, nearest to that you are about to make. The shapes of the letters or figures can be learnt from an inspection of any common sampler.

**PIPING.**—This is much used in ornamenting children's and other dresses. It is made by inclosing a cord, of the proper thickness, in a stripe of silk, cut the cross way, and must be put on as evenly as possible.

**PLAITING.**—The plaits must be as even as it is possible to place them one against another. In double plaiting, they lie both ways, and meet in the middle.

**TUCKS.**—These require to be made even. You should have the breadth of the tuck, and also the space between each, notched on a card. They look the best run on with small and regular stitches. You must be careful to take a back-stitch constantly, as

## DIAGRAM.

In order to render the elementary stitches of fancy needlework as easy of acquirement as possible, we subjoin the following diagram: any lady will thus be able to form the various stitches, by simply taking a piece of canvas, and counting the corresponding number of threads necessary to form a square like the diagram. The lines represent the threads of the canvas, the squares numbered being the holes formed by the intersection of the threads: following the directions given in the accompanying chapter.

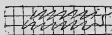
1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110
111	112	113	114	115	116	117	118	119	120

## CHAPTER VI.

## FANCY NEEDLEWORK.

## EXPLANATION OF STITCHES.

**TENT STITCH**—Work the cross way of the canvas, bringing your needle up through the diagram, No. 2 down 11, one stitch ; up 3 down 12, up 4 down 13, and so continue to the end. This stitch is proper for grounding, and also for groups of flowers ; but in the latter case, it will produce the best effect if the flowers are done in tent stitch, and the grounding in tent cross stitch,—which is the same as tent stitch, only crossed.



**CROSS STITCH**.—Is the same as marking stitch ; bring your needle up 21 down 3, up 23 down 1, one stitch, up 41 down 23, up 43 down 21, and so continue. All the





stitches must incline to the right, or the work will appear imperfect.

**DOUBLE CROSS STITCH.**—This is a stitch very easy of execution. Bring your needle up No. 41, over four threads, down No. 5, up No. 1 down No. 45, up No. 43 down No. 25, up No. 3 down No. 25, up No. 3 down No. 21, up No. 43, down No. 21, one stitch. Four, six, or eight threads, may be taken in depth, and two in width, according as taste may suggest. This is an admirable stitch for large pieces of work; gold threads introduced between each row is a desirable addition to its attractive beauty.

**STRAIGHT CROSS STITCH.**—This is a new invention,



and has a pretty appearance. Bring your needle up No. 11 down 12, up 2 down 22, one stitch; up 31 down 33, up 22 down

42, and so on in like manner.

**DOUBLE STRAIGHT CROSS STITCH.**—Bring your



needle up No. 3 down 43, up 21 down 25, up 14 down 32, up 22 down 34, one stitch. Owing to the number of times the wool is crossed, each stitch has

a very bead-like appearance: a piece wholly worked in this has an admirable effect.

**TENT CROSS STITCH.**—Tent stitch is fully described in the foregoing page: this is exactly like it, only it

is crossed. In working figures in this stitch, canvas of a very coarse kind may be used, and looks well ; indeed, for branches or flowers it is decidedly preferable.

**GOBELIN STITCH.**—This truly beautiful stitch is especially adapted for working on canvas, traced with



leaves, flowers, &c. ; and also for working designs copied from oil paintings. Bring your needle up No. 2 down 21,

one stitch, up 3 down 22, up 4 down 23, and so on to the end of the row. The stitches may be taken either in height or width, as may best accord with the taste, or with the subject represented.

**IRISH STITCH.**—This is the production of an Irish



lady of high rank. Bring your needle up No. 1, over four threads, down 41, one stitch back two threads, up 22, down 62, up 33—observe this in a line with 41—down 83, up 64—in a line with 62—

down 104, up 102 down 62, up 81 down 41, continue thus over the square. The spaces left between every other stitch must be filled up with half stitches ; for instance, up 81 down 101, up 83 down 103. It is also worked, covering six and eight threads of the canvas at a time, coming back three or four threads, in the same proportion as the directions given. This stitch is proper for grounding, when the design is worked in tent or cross stitch ; and the effect would

be heightened by two strongly contrasted shades of the same color. It can be applied to a great variety of devices, diamonds and vandykes for example, and many others, which will suggest themselves to the fair votaries of this delightful art. It looks extremely pretty, and is easy of execution.

**BASKET STITCH.**—This is the same as Irish stitch, but the arrangement is different. Work three stitches over two threads; these are called short stitches; and then the long ones are formed by working three over six threads, the centre of which, are the two on which the short stitches were worked. Thus you must continue the short and long stitches alternately, until you have finished the row. In the next, the long stitches must come under the short ones; and this diversity must be kept up until all the rows are completed. To finish the pattern, you have only to run a loose film of wool under the long stitches on each of the short ones, and the task is done.

**BRIGHTON STITCH.**—This is worked in diamonds, first the long, and then the contrary way of the canvas. You commence the stitches by bringing the material—wool—over the threads, and increasing two threads, one at each end of each succeeding row, until you obtain a stitch over eight threads; then in the same manner de-



crease to two as at first. Work the next diamond exactly the same way, but the breadth way instead of the length of the canvas. Fill in the spaces with silk, and of any color you please.

FEATHER STITCH.—This, as its name implies, has a light and feathery appearance, and will be found proper for any work in which lightness should predominate. You must proceed as in tent stitch, and work over twelve threads or less—not more; then bring your needle out one thread below, and cross on each side of your straight stitch: you must so continue, taking care to drop a thread in height, and keeping the bottom even with the long stitch with which you began. Thus proceed, until you have ten threads on the cross, which will make a square: of course you must, in the same manner, form all the squares necessary to complete the row. You can vary the pattern considerably by making the edge irregular, which is done by lowering your slant stitches, one, two, and the next one thread; and so proceeding, this will, in our opinion, improve the appearance of the work. You can introduce as many shades as you please, only taking care that a proper contrast is duly preserved. You finish by stitching up the centre of each row on a single thread. For this purpose, silk or gold thread may be introduced with advantage. It should be remarked, that each row must be worked the contrary

way to the one that preceded it, so that the wide and narrow portions may meet and blend with each other.

**FLOWER POT STITCH.**—Some art is required in doing this kind of fancy needlework, and it is seldom practised; but deserves, from its beautiful appearance, the highest encouragement. In working it, you are to choose those flowers which are distinguished by their raised petals, which you can imitate as follows. You must employ cross stitch or embroidery stitch for the flat parts and leaves, and then form the petals thus: you must have a round mesh, of any thickness that is appropriate, and drawing a thread of wool from the back through the material on which you work, at the middle of the petal. You must pass it over the mesh at that portion of the material which is to receive the point of the petal; then let the next shade be put in on each side of the thread at the exposed end of the petal, but through the same hole as the first at the point. You continue this process till the petal is completed; after which, the various threads of wool are fixed in their places by a fine needle and silk. The needle must be put in in a slanting direction, and then the silk will not appear. Then remove the mesh. The petal of a rose is beautiful, but requires much care in the execution. It is worked over the finger.

**GERMAN STITCH.**—This stitch is a perfect square,

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and requires little skill in its execution. Wool is the material employed, and the stitch is done by letting the material worked with pass over six threads across, and six threads down the corners. Squares may be formed by working eight stitches each way, filling in the spaces with any appropriate color, and placing a gold or metallic bead in the centre of each. Silk canvas is the proper material on which to work; and if it is desired to have a small pattern, all the filling in may be avoided by working a square in rows of three stitches each way, and placing a band upon the middle stitch of each square, or each alternate square. Perhaps in a small pattern the latter method is to be preferred.

**LONG STITCH.**—No accurate description can be given of this stitch, as it may include any number of threads which the worker may think proper. It is best to work from a pattern, and a little practice will soon remove every difficulty.

**CROSSED LONG STITCH.**—This is pretty and brilliant, and a little practice will soon make the young needlewoman a proficient. The material is common canvas, and wool of any shade you prefer. You take the stitch over ten threads, and work across the whole width of the canvas. Work the other rows in the same manner.



Then let every tenth stitch be crossed with gold thread, and a pattern of a most brilliant appearance will be produced.

**LONG PLAIT.**—This is a new stitch and very beau-



tiful. Take twelve threads of the canvas on the needle ; this is one stitch : take six of these stitches in a straight line, after which you carry the material down at the back of the

canvas to the proper depth, and again work six stitches ; carry the material up—again on the back of the canvas—to the line on which you first worked, and again work six stitches and slip the material as before. Thus proceed till your work is completed. You may unite each stitch together with one of gold thread, if you wish your work to assume a very brilliant appearance.

**SQUARE PLAIT.**—The stitches are worked over ten threads each, in worsted of any color you choose. Across the canvas work seven stitches ; then down the canvas work seven stitches over, ten threads reach with gold thread ; then seven stitches across as before with wool, and so proceed.

**PIN STITCH.**—This is pretty, and greatly resembles a pin, when properly executed. It must be worked in a frame, and the pin or patterns are to have two threads left between each. You begin with the wrong side of the work, and passing the needle through, let it

pass over one thread, leaving a loop through which the needle is put, till passed back again, but only half way ; then twist the material with which you work, three times round the needle, and put it quite through. This—the needle being passed through to the back—will form a knob, resembling the head of a pin. These knobs form a pretty ornament in a great variety of needlework productions.

**PRINCESS VICTORIA.**—This is a new stitch, and



was named as above in honor of Her Majesty, when heiress-apparent. It is worked in well-contrasted shades or colors, in successive rows.

You commence the pattern with one stitch over two threads, and in each row you increase two stitches till you obtain seven, or have covered with the material fourteen threads ; omit two threads, and begin again with a stitch over two threads, and proceed as before. This is a neat stitch, and easily executed.

**POINT STITCH.**—To work this stitch take four



threads the straight way of the canvas, and bring the needle out three steps up, and so proceed until your point is of a sufficient depth. This stitch looks pretty, worked in different and well-contrasted shades, and may be applied to many use-



ful as well as many very ornamental purposes.

**QUEEN STITCH.**—Work over four threads in height and two in width, crossing from right to left, and then back again. Finish each row by a stitch across, between them, taking a thread of each, and of course, working upon two threads.

**QUEEN'S VANDYKE.**—This is supposed to be the invention of Princess Clementina, one of the daughters, we believe, of the King of the French. Take ten or twelve threads—twelve are preferable—and reduce two each stitch, until the length and breadth are in conformity. It can be introduced into a variety of work, and has a very pleasing appearance.



**SINGLE PLAIT STITCH.**—Pass the needle across the canvas, through two threads, from right to left; you must then cross four threads downwards, and pass the needle as before; then cross upwards over two threads aslant, and again pass over four threads, always working downward, and passing the needle from right to left, across two threads, until the row is completed.



**DOUBLE PLAIT STITCH.**—This stitch is from left to right, across four threads aslant downward, and crossed from right to left, the needle passing out at the left, in the middle of the four threads just crossed, and so continue.



working downward until you have finished the pattern.

**SPIRAL STITCH.**—This stitch requires great care in the execution, but its beautiful appearance will repay any exertion in working it properly. It is so worked as both to ascend and descend. The ascending spire is worked as follows. You commence with one stitch taken over five threads, down the next five stitches on two threads each, these are to be followed with one stitch upon nine threads, and then work five stitches on two threads as before. Then commence the descending spiral by working five stitches on two threads, after which, add one stitch on nine threads; again work five stitches on two threads to descend, then five in like manner to ascend, securing the top stitch of each row on the fifth, and then proceed to make an ascending spiral as before.

**VELVET STITCH.**—This is a combination of cross stitch and queen stitch, and is very ornamental when properly done. You work in plain cross stitch three rows, then leave three threads, and again work three rows as before; thus proceed until your canvas is covered, leaving three threads between every triple row of cross stitch. Then across the rows work in queen stitch with double wool; but instead of taking two distinct threads for each stitch, you may take one thread of the preceding stitch; this will give an added thickness to your work. It will be advisable to

work the wool over slips of card or parchment, as doing so will make it better to cut. If you work it in squares, they should not be larger than seventeen stitches; and to look well, they must each be placed the contrary way to the other.

**WICKER STITCH.**—The working of this stitch is peculiar and beautiful. It is worked as under. You commence with five rows across the canvas, working each stitch over ten threads, leaving one



thread between each stitch; leave one thread at the commencement of the next row, and proceed as before. The third row is worked as the first, the fourth as the second, and the fifth as the third. Then down the canvas work four or five rows of Irish stitch, in shades so blended as to look clouded. Then finish the pattern with five rows to correspond with the rows at the commencement. Before commencing the pattern a second time, work in a row of gold thread or cord across the canvas, or you can insert a row of beads if you think proper.

**RAISED WORK CUT.**—The uses to which this kind of work is applicable are various; it is employed in the working of animals and figures as well as flowers, and to the former it is especially applicable. It is done as follows: take two meshes of an equal size

←one quarter of an inch is generally preferred—and work in gobelin stitch. You will require two colors, and each must be threaded in a separate needle before you begin to work. Work across the pattern in rows, and put on as many stitches as you find them in the pattern, in the same manner as beads are inserted. You will generally require double German wool, and to work on canvas No. 48. Having filled up one mesh, work the other before the first one is drawn out, as by doing so, you will avoid much trouble. Draw out the meshes, cut the stitches with a pair of proper scissors, and cut the figure to the shape required. You may furnish your men or animals with glass eyes if you choose, and your work will be much improved thereby.

ALGERINE WORK.—This work much resembles a Venetian carpet, but is finer : it looks best done in very small patterns. It is worked over cotton piping cord, the straight way of the canvas ; the stitches are over three threads. You work as in raised work, putting the colors in as you come to them, and counting three stitches in width, as one stitch, when you are working Berlin patterns. The proper canvas is No. 45, and the cord, No. 00. It is proper for table mats, and other thick kind of work.

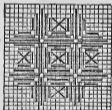
TO FILL UP CORNERS.—Work in any stitch you prefer, and shade in accordance with the subject.

## CHAPTER VII.

## FANCY NEEDLEWORK.

## EXPLANATION OF PATTERNS.

**THE BEAUFORT STAR.**—This is a beautiful pattern, and will look well as a centre, for any moderately sized piece of work. Begin on the width of the canvas, and take twelve threads, reducing at every stitch, one thread for six rows, and thus continue decreasing and increasing alternately to form squares like diamonds, to the end of the row. The next row is performed in the same manner, only you work on the long way of the canvas: introduce gold or silver thread between where the stitches join, and so finish.



**CHESS PATTERN.**—Work a square in cross-stitch, with three stitches, making three of a dark shade, and six of white, working as many squares as you require, and leaving spaces equal to those occupied by cross-stitch, which you must fill up with Irish stitch, working across the canvas. You can employ any color, that will harmonize well with the cross-stitch; and to complete the pattern, you must work a single stitch, across each square, in Irish stitch.



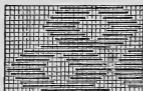
**DIAMOND IN FEATHER STITCH.**—This is easily done. You work a feather in the ordinary manner, and then reversing your work, make another in exactly the same manner, so as to meet it; this forms a diamond, and looks neat and becoming. You fill in with any color or shade you please, and the introduction of beads is a great improvement.

**DICE PATTERN.**—This is formed by working rows of eight stitches, in any color you please. You must here have four shades, and work two stitches in each shade. Commence a stitch, over ten threads, and drop one each time, until you have taken eight stitches the intermediate spaces are for the ground, which must contrast with the pattern; and the introduction of a little gold or silver thread would be an improvement.

**HEART PATTERN.**—This pattern looks well. Pass the wool over ten threads in the centre, then make

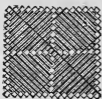
four additional stitches of ten threads, dropping one each time from the top, and taking one up at the bottom; then take the sixth stitch, dropping a thread at the top as before, but keeping the bottom even with the fifth stitch; your seventh stitch must be in six threads, decreasing two both at the top and bottom; and your last will be on two threads, worked in the same manner; then proceed to form the other half of the pattern. The hearts may be worked in various shades of the same color, and the space between them is to be filled up with a diamond, or with an ornament in gold twist, or pearl.

**DOUBLE DIAMOND IN LONG STITCH.**—This pattern



when worked in two colors, strongly contrasted, and the diamonds composed of beads, is very beautiful. Shades of scarlet and blue, on a white or black ground produce the best effect.

**IRISH DIAMOND.**—This is beautiful, and is very



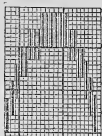
easy of execution. Commence with two threads, and increase to fourteen, working across the canvas, and increasing one thread each way; then decrease to two in the same manner; and so proceed until the row is completed. Begin the next row

two threads down the canvas, and place a gold or steel bead in the centre of each diamond. Finish with a bordering of gold twist, or mother of pearl.

**LACE.**—This is a new invention, and is somewhat difficult of execution. The recognized material is black Chantilly silk. It is mostly worked from Berlin patterns, and may be done either in cross stitch, or in a straight stitch pattern: the edge is finished in cross stitch, with wool. You may imitate a pearl border, by taking two threads directly behind the border. It is used for sofa pillows, &c., to which it forms a very pretty termination.



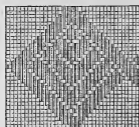
**GERMAN PATTERN.**—There is a gothic grandeur and sobriety about this pattern, which gives to it a grave and noble aspect. It is worked in Irish stitch, six threads straight down the second row, falling about four stitches below the previous one; the third, the same below the second; the fourth and fifth, the same number below the third; the next three the same; and then six in the same proportion. You then increase, and so render the arch uniform. The pattern looks like the head of





a gothic column reversed; and the centre should be so disposed as to produce the best effect: those for the first and last row must be of the same tint; and the same rule applies to all the rest. A lady can, of course, choose her own colors, but care must be taken to have the alternate light and dark shades so blended as to produce a natural harmony.

LOZENGE PATTERN.—The stitch employed in



this pattern is Irish stitch, and it is not easily described, but we hope the annexed example will make it to be perfectly understood. Black wool is generally employed for the cross

portions of the patterns, as it is thought to look the best. The diamonds are filled in with a variety of shades, and leaves much scope for the exercise of taste and judgment, which the young votress of the needle will do well to improve. They may be filled in with silk and worsted, the silk being employed in working the lighter shades. No specific directions can be given as to the number of stitches in each row, as that must depend upon the object the pattern is designed to cover. Neatness and accuracy must be especially attended to, with the utmost regard to the appropriateness and contrast of shades.

**PRINCESS ROYAL.**—Work this in rows of stitches over four and two threads alternately, leaving one thread between each stitch : begin the next row two threads down, with a stitch over two threads, and proceed as before.



Work in two strongly contrasted shades, and fill in the vacancies with gold or pearl beads.

**ROMAN PATTERN.**—The material to be used in working the pattern, is purse twist; and the grounding may be done in gobelin or tent stitch. The pattern is to be worked in three shades of the same color; the centre forming a diamond in the highest shade, then the next, and lastly the darkest to form a broad outline. This kind of work is done quickly and presents a rich appearance.

**RUSSIAN PATTERN.**—This is worked in rows, across the canvas, in stitches of irregular lengths, and has a pleasing effect. Pass the first stitch over sixteen threads, the second over twelve the third over sixteen, and so proceed to the seventh row, which is the centre. Pass the stitch over eighteen threads, and proceed as before for six rows; leave a space of four threads, and commence as at first. Form the second row in the same manner, leaving four threads between the longest stitches in each row; the rows may be worked in any number of shades,



taking care to preserve uniformity, and the spaces must be filled in with a diamond, worked in the same manner, but reduced in size, and of one color; or it may be worked in gold thread, which would greatly relieve the monotonous appearance of the pattern. It will be best to begin and finish each row with a half diamond.

**STARS.**—These are various, and it is hardly possi-



ble to give any special directions for their formation. The following is easily made, and looks pretty. A gold or plaited bead is fixed in the centre, and four points

consisting of one color and formed of any number of stitches you please, must be taken four different ways, so as to form perfect angles with each other. The stitches must be worked over six threads each; then between each of these must be worked another point, and on a different and well-contrasted color, and in stitches over four threads. These should be worked upon silk canvas, as a coarser material would spoil the beauty of the work.

**STAR IN LONG STITCH.**—This is one of the pret-



tiest stars known in the department of fancy needlework; it is, as its name implies, worked in long stitch. The pattern is produced as follows: you work on silk canvas, and take twenty stitches on two threads each,

working them the cross way of the canvas. You commence at the centre and work on six threads each way in different shades, beginning with a dark or black one; then proceed with the points as before in long stitch, uniting each so as to look like the accompanying example. You may work the points in alternate colors, taking care to make the whole of the stitches in each point of one color, and filling up the centre with beads of any kind, as fancy or taste may direct.

**VICTORIA PATTERN.**—Pass the wool or silk for the centre stitch, over six threads, the next over five, and so proceed to the corner, which will be on one thread; the other side must be done in a different shade, but the same color, and the shades of each must be turned alternately the opposite way. The corner stitch should be of some brilliant colored silk—if not of gold thread; the top of one square will be the bottom of another, and you work the three stitches between the corners in black or dark wool. The squares must be filled in with long stitch, working from corner to corner, across the canvas.

**WAVE PATTERN.**—These are extremely beautiful, when worked in four or five shades. They are done in Irish stitch, and the rows must be worked close together, the wool is passed over six threads, and the rows dropped a few threads below each other, so as to

form a wave. The pattern may be varied almost infinitely; the following forms a beautiful specimen: work six rows of any length you choose, dropping one stitch at the top, and adding one to the bottom of each row; then proceed upwards for six rows, and you will obtain a beautiful pointed wave, the seventh row forming the centre; then work nine rows, of which the first, third, fifth, seventh and ninth, must be level with the second row of the pointed wave; and the second, fourth, sixth, and eighth, must be on a level with the first and last rows, while the first, third, fifth, seventh and ninth, must drop two stitches, so as to produce an irregular edge; then work a pointed wave as before, and the pattern is complete.

**WINDSOR PATTERN.**—In working this pattern, you



must count eight threads down the canvas, and then increase one each way, until you have twelve, so as to form a diamond of six sides. The second row must be begun with twelve threads, so as to join the longest stitch in the former row. When each row is finished, the intersectional diamonds must be filled in, which may be done either in silk or gold thread, and has an extremely neat appearance.

## SUGGESTIONS AS TO PATTRNS.

For bottle-stand, or any small pieces of work, star patterns are very beautiful. The materials proper for working them are silk and wool, with gold or any other kind of beads, and gold thread or twist. For foundations, you may use either velvet or silk canvas.

Small sprigs are pretty, for work which is not too large ; chenille is proper for the flowers, and the stalks and leaves look best in silk ; a few gold beads add to the effect.

For large pieces of work, medallion patterns are much used, and produce a good impression on the eye ; the outline is to be traced in brilliant silk, and for the centre, employ two shades of the same color, working half in each shade ; the medallion should be placed upon a white field, and the whole grounded in a dark color which harmonizes well with the design of the pattern.

Bags may be worked in a variety of ways, to suit taste and convenience. The border is often made to resemble black lace, and, when properly executed, looks extremely well. The parts filled up, should be worked in black floss or black wool. Leaves may be worked with gold twist, or beads may be employed. The grounding should be in fine twisted silk ; any color may be used. In other cases, white wool, white

silk, silver and glass beads, and several other materials are in requisition ; so that here is ample scope for classification and arrangement. A mourning bag looks well, done to imitate lace, worked in black floss silk, and ornamented with black glass and silver beads, disposed in a tasteful and ornamental style. Sometimes a bag is worked as a shield of four squares ; in such a case, two squares should be worked in feather stitch, and the others in any stitch that will form a pleasing contrast ; the border should be a simple, but elegant lace pattern :

For braces and bracelets, any small border pattern may be adopted. They should be worked in two colors, highly contrasted, for bracelets ; gold twist round the edges is a great addition.

These suggestions, in reference to patterns, might have been greatly extended ; but we wish every young lady to draw upon the resources of her own mind, and to think for herself. To one who is desirous to excel, we have said enough ; a little thought will enable her to apply the general principles here laid down to any particular case : and without the employment of the thinking faculty, the most minute instructions, in this or any other art, would fail in producing their intended effects.

## CHAPTER VIII.

## FANCY NEEDLEWORK.

## INSTRUCTIONS IN EMBROIDERY.

EMBROIDERY WITH SILK.—The materials used as foundations for embroidery are various, embracing silk, satin, cloth, and velvet; and the silk employed in working is purse silk, deckers, half twist, and floss—but floss is most in request.

Embroidery should always be worked in a frame, as it cannot be done well on the hand, except in very small pieces. The same careful attention to shades before recommended, is necessary here: for small flowers, two or three shades are sufficient; but in roses, and others, that are large, five shades are in general required; the darker shades should be worked into the centre of the flower,—and it is often advisable to work them in French knots,\*—and thence

\* This applies especially to the working of dahlias; begin with the centre knot, and work round it as many as are required.



proceed with the lighter until you come to the lightest, which forms the outline. The pattern must be correctly drawn upon the material, and in working leaves, you must begin with the points, working in the lighter shades first, and veining with a shade more dark; you may soften the blending, by working each shade up, between the stitches of the preceding shade. Three, or at most four, shades are sufficient for the leaves: the introduction of more would injure the effect.

: **CHENILLE EMBROIDERY** is very beautiful for screens &c., but must not be used for any work which is liable to pressure. Choose a needle, as large as can conveniently be used, and be careful not to have the lengths of chenille too long, as it is apt to get rough in the working. For flowers, it is necessary that the shades should not be too near. The chenille must pass through the material freely, so as not to draw it. It looks well, done in velvet, with occasional introductions of gold and silver thread.

**RAISED EMBROIDERY.**—Draw the pattern on the material as before. Work the flowers, &c., to the height required, in soft cotton, taking care that the centre is much higher than the edges. A careful study of nature is indispensable to the attainment of excellence in this kind of work. Pursue the same method with your colors as in flat embroidery, only

working them much closer. The most striking effect is produced when flowers or animals are worked in raised, and leaves in flat embroidery. Much in this, as in every department of this charming art, must depend upon the taste and judgment—correct or otherwise—of the fair artist. A servile copyist will never attain to excellence.

**EMBROIDERY IN WOOL.**—This is proper for any large pieces of work. The rules for shading in embroidery with silk apply here, only the work must not be quite so thick on the material. Care must also be taken to bring the wool through on the right side, as near as possible to where it passes through, in order that none may appear on the wrong side, which would occasion much trouble in drawing it, even when removed from the frame. When finished, and while in the frame, it will be proper to damp the back with a little isinglass water, and press with a warm iron on the wrong side. This kind of work is appropriate for the ornamenting of various articles of dress, on which, when judiciously placed, it has a pleasing effect.

**PATTERNS.**—This is a part of fancy needlework to which too much attention cannot be paid, but it is one much neglected. We want to see native genius developed, and we are convinced that many a British fair could increase our stock of patterns with new and surprising conceptions, if she could but be induced to

make the trial. To draw patterns for embroidery or braid work, get a piece of cartridge paper, and having drawn out the design, trace it off upon tissue paper, or which is better, on tracing paper, properly prepared, —after which you will find it easy to pierce it through with a piercer, taking care not to run one hole into another. Lay the paper so prepared, upon the material which you intend to work, and dust it with a pounce-bag, so that the powder may go through the holes; the paper must then be carefully removed, and if the material be dark, take a camel-hair pencil, and paint the marks with a mixture of white lead and gum water; if the material be white or of a light color, you must use a mixture of stone-blue and gum water; or if you prefer it, you can trace the marks left by the pounce, with a black-lead pencil, but the other methods are preferable. A little practice and perseverance will enable you to become tolerably proficient in this department, and confer upon you the further advantage of aiding you in acquiring those habits of untiring diligence, which are so essential to the attainment of any object. Ever recollect, that any thing worth doing at all, is worth doing well.

## CHAPTER IX.

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FANCY NEEDLEWORK.  
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## PREPARATION OF FRAMES.

This is a subject which must be carefully attended to, or much unnecessary trouble will be incurred in consequence.

**TO DRESS A FRAME FOR CROSS STITCH.**—The canvas must be hemmed neatly round: then count your threads, and place the centre one exactly in the middle of the frame. The canvas must be drawn as tight as the screws or pegs will permit; and if too long, should be wrapped round the poles with tissue paper, to keep it from dust and the friction of the arms, as that is essential to the beauty of the work. It must in all cases be rolled under, or it will occasion much trouble in the working. When placed quite

even in the frame, secure, by fine twine passed over the stretchers, and through the canvas, very closely; both sides must be tightened gradually, or it will draw to one side, and the work will be spoiled.

**TO DRESS A FRAME FOR CLOTH WORK.**—Stretch your cloth in the frame as tight as possible, the right side uppermost.

The canvas on which you intend to work, must be of a size to correspond with the pattern; and must be placed exactly in the centre of the cloth, to which it is to be secured as smooth as possible. When the work is finished, the canvas must be cut, and the threads drawn out, first one way and then the other. It is necessary to be especially careful in working, not to split the threads, as that would prevent them drawing, and would spoil the appearance of the work. In all cases, it is advisable so to place the cloth that the nap may go downward. In working bouquets of flowers, this rule is indispensable.

The patterns for cloth work should be light and open. It looks well for sofas, arm chairs, &c., but is by no means so durable as work done with wool, entirely on canvas.

**TO DRESS A FRAME FOR TENT STITCH.**—Prepare the frame, and brace the canvas, as for cross stitch, only not quite even, but inclining the contrary way to that in which you slant your stitch. This is neces-

sary, as tent stitch always twists a little. This method will cause the work, when taken out of the frame, to appear tolerably straight. Should it, after all be crooked, it should be nailed at the edges to a square board, and the work may then be pulled even by the threads, so as to become perfectly straight. The back of the work should then be slightly brushed over with isinglass water, taking care not to let the liquid come through to the right side. A sheet of paper must be placed between the work and the board, and when nearly dry, another must be laid upon it, and the whole ironed with a warm iron, not too hot, or the brilliancy of the colours will be destroyed.

Some persons use flour instead of isinglass, but it is highly improper, and should never be resorted to.

#### INSTRUCTIONS FOR WORKING.

**ARMORIAL BEARINGS.**—Work the arms and crest in silk, as brilliancy is the thing here principally required. It will be proper that the scroll should be worked in wool. The contrast will have a pleasing effect.

**APPLIQUE.**—This is a very beautiful kind of work. The material may be either silk or cloth, or any other fabric which may be preferred. Upon this foundation, pieces of satin, velvet, &c. are to be carefully

tacked down; the pattern, leaves, flowers, &c., must then be drawn, both on the foundation, and the materials of which they are to be formed; after which, they must be cut out and sewed on in the neatest manner possible. They are then to be braided with their own colours round the edges; and you must also braid the tendrils and the veins of leaves: work the centre of leaves in a long stitch, and the kind of silk called purse silk, and after braiding the centre of flowers—if single—work over them with French knots, made by twining the silk twice round the needle, and passing it through the material. This kind of work, as covers for tables, chairs, &c., is very elegant, and has a good effect.

**BEAD WORK.**—Use the canvas called bolting; and work two threads each way on the slant, with China silk, taking especial care that the beads are all turned the same way that the whole may appear uniform. Work the pattern with thick beads, and ground with transparent ones. You must, in this kind of work, have as few shades as possible.

**BRAID WORK.**—Trace this pattern in the material, and proceed with the various shades, from the outline or lightest to the darkest, till the whole is completed. In this work only two shades are required for leaves and three for flowers: make the points as sharp as possible, and in turning the points, work one stitch

up close to the point where you turn the braid, and another immediately afterwards, to keep it in its place. Vein the leaves in a bouquet with purse silk; use gold braid in finishing as taste may direct; and in fastening, draw the braid through the material. The best instrument for this purpose is a Chenille needle: In braid work and applique, only one stitch must be taken at a time, or the work will appear puckered.

**BRACES.**—Work in silk canvas three inches broad, in silk or wool, in any pattern you prefer.

**GEM, OR SET PATTERNS.**—For this kind of work ground in black or dark wool, and work the patterns in silks, as distinct and bright as possible, and with the utmost variety of colours. The beauty of these productions of the needle depends chiefly upon their brilliant and gem-like appearance.

**GOBELIN.**—If you work in coarse canvas, adopt the same contrast of shades as you employ in cross-stitch; if the material be fine, you must shade as in tent-stitch.

**GENTLEMEN'S WAISTCOATS.**—To ornament the dress of a father, brother, or husband, must at all times be a pleasing employment for domestic affection. For dress waistcoats, embroider satin, either in the form of a wreath, round the edge of the waistcoat; or in small sprigs; for morning, you may work in any pattern you prefer. Patterns of the Caledonian Clans are now much admired.



LANDSCAPES.—These may be rendered extremely beautiful, if properly managed. The trees in front should be much lighter than those seen in the background, and great care should be taken to prevent the latter having too blue a cast, as this renders them unharmonious, when contrasted with the sky. Represent water by shades of a blue grey: the sky should be a serene blue, with much closeness, and mingled with clouds composed of varying tints of a white and a yellow drab. If mountains are seen in the distance, they should be of a grey lavender tint, and some living animal should, in nearly all cases, be introduced. The presence of a cow, sheep, &c., gives life and animation to the view.

MOSAIC WORK.—If you work with wool, cut it into short lengths, and untwist it. No wool can be procured sufficiently fine for this kind of work. If you work with silk, the finest floss is preferable to any other: split silk would be found extremely inconvenient, and the work would not look so well. Care must be taken that the shades are very distinct, or they will appear jumbled and unsightly. It will also be necessary to fasten off at every shade, and not to pass from one flower to another, as in that case the fastenings would become visible on the right side, and thus impair the beauty of the performance. In working a landscape, some recommend placing behind

the canvas a painted sky, to avoid the trouble of working one. As a compliance with such advice would tend to foster habits of idleness, and thus weaken that sense of moral propriety which should in all we do, be ever present with us, as well as destroy that nice sense of honor and sincerity which flies from every species of deception, we hope the fair votaries of this delightful art will reject the suggestion with the contempt it merits.

**PATTERNS ON CANVAS.**—Employ for canvas four or five shades, beginning with the darkest, and softening gradually into a lighter tint, till you come to the lightest, following the distinction of contrast exhibited by the Berlin patterns. If you wish to introduce silk into any part, it will be best to work it in last. Be careful to avoid taking odd threads, if you work the pattern in cross stitch.

**PERFORATED CARD.**—The needle must not be too large, or the holes will be liable to get broken. The smaller ones must be worked in silk; the larger patterns may be done either in silk or wool. Sometimes the flowers are worked in Chenille, and the leaves in silk; this gives to card cases, &c., a beautiful and highly ornamental appearance.

**RUG BORDERING.**—Use a wooden mesh, grooved, an inch and quarter in width; pass the material over the mesh, and work in cross stitch: the material to

be used, is what is called slacks, a kind of worsted,—which must be six or eight times doubled. You must leave three threads between each row, and not more than eight rows are required to complete the border.

**WIRE WORK.**—For this work, choose shades of a light in preference to a dark colour, and work with silk. If you employ both silk and wool, silk must be used for the lighter shades, or the beauty of the work will be impaired. Sponge the whole before commencing work.

## CHAPTER X.

## FANCY NEEDLEWORK.

## APPLICATION OF FANCY NEEDLEWORK TO USEFUL PURPOSES.

LACE.—This imitation is used as an elegant finish for carriage bags, sofa pillows, &c.; and also for ladies' work bags, to which it is both ornamental and becoming.

PRINCESS ROYAL.—This pattern is especially proper for bags or small stands.

POINT STITCH, is well adapted for working covers for hassocks, as well as for bags of a considerable size.

BASKET STITCH.—This kind of work is very elegant for flower, fruit, or work baskets; or any other of an ornamental character.

GERMAN PATTERN, is well adapted for slippers, as when worked, it is found to be very durable, and its appearance peculiarly fits it for this application.

EMBROIDERY, is of almost universal application.

that with chenille is much used in the ornamental parts of dress, and is productive of a most pleasing effect. Embroidery in wool is also much in use for the same purpose.

: **RUG BORDERINGS.**—These may be considered as articles of domestic economy; and besides the pleasure which arises from seeing the parlour, or the side-board, adorned with the elegant productions of a daughter, or a sister, this work is at all times, when properly executed, superior, considered merely as work, far superior to any similar productions emanating from the loom.

**GENTLEMEN'S WAISTCOATS AND BRACES.**—By being able to perform this kind of work, it is at all times in the power of the fair sex to offer an elegant present to a father, husband, or brother, and thus to increase the hallowed pleasures of the domestic circle. This reason is amply sufficient to induce our lovely countrywomen to cultivate this department of fancy needlework.

- **WIRE WORK.**—This is a beautiful material for baskets, and various kinds of ornamental fabrications.

✓ **WORKING FIGURES.**—This delightful application of the needle may be rendered subservient to numerous useful and interesting purposes. By it the sister arts of painting and design may be materially promoted: the scenes of former times may be delineated on the

historic canvas, or the portrait of a departed friend may be placed before us, as when blooming in all the living lustre of angelic loveliness. Let this portion of the art be especially and assiduously cultivated.

**ARMORIAL BEARINGS.**—These are proper for screens and may be made of a high moral utility, by exciting in the minds of the young, an ardent desire to become acquainted with the events of history, and with the actions and principles of former times.

**MOSAIC WORK, AND PERFORATED CARD.**—These are used for note books, ornamental card cases, hand screens, book marks, and a variety of other useful purposes.

**BRAID WORK.**—The application of this kind of work is well known, and is so general, that no particular cases need be pointed out.

**APPLIQUE.**—This is very elegant, as employed for table covers, sofas, chairs, &c. ; indeed it always looks pretty, and to whatever it is applied, it has a pleasing effect.

**STAR PATTERNS,** are proper for sofa cushions, bottle stands, or any piece of work that is small.

**MEDALLION PATTERN.**—Where the work is coarse, or large, these may be introduced with good effect; but especial attention must be paid to a proper combination of shades and colors.

## CHAPTER XI.

## FANCY NEEDLEWORK.

## SPECIAL INSTRUCTIONS, &amp;c.

INSTRUCTIONS IN GROUNDING.—Care must be taken in grounding to make the effect of contrast very conspicuous. Thus, if you ground in dark colors, your pattern should be worked in shades of a light and lively tint; for those in which dark shades predominate, a light ground is indispensable. The canvas for white grounding should be white; and if for dark grounding a striped fabric is employed, the stripes will sometimes appear through the wool. To prevent this it will be necessary to rub over the surface with a little Indian ink water previous to commencing working, but care must be taken not to let the mixture run into the edge of the work, and it must be quite dry before you commence grounding. A camel's hair brush is best for this purpose. In

working in cross stitch, it is best to do so on the slant, working from right to left across the canvas, and then back again. This is preferable to crossing each stitch as you proceed, and gives an improved appearance to the work.

If you work in tent stitch, work straight, or your performance will be uneven when taken out of the frame. In all cases, begin to ground from the centre, and work outwards, taking care to fasten off as you finish with each needleful, which should not be too long, as the wool is liable to get rough and soiled. It is also necessary to have them irregular as to length, to prevent the fastenings coming together which they will be apt to do. For working in tent-stitch with single wool, the canvas must not have more than fourteen threads to an inch; for cross-stitch you must have a canvas not coarser than twenty-two threads to an inch: for the former you will for every two and a half square inches require a skein of wool; in the latter case a skein will cover two inches. Following this calculation, you can easily ascertain the quantity of wool required for any piece of work; and it is advisable to purchase all your wool at the same time, otherwise you will have much trouble in matching the shades. An attention to these instructions will soon make you a proficient in the grounding department of the art.



**WORKING FIGURES.**—This is at once one of the most difficult, and at the same time one of the most pleasing tasks which the votary of fancy needle work will have to perform; they generally produce the best effect when worked in wool and silk, with a judicious mixture of gold and silver beads. The hair and drapery should be worked in cross stitch; and the face, neck, and hands, in tent stitch; working four of the latter for one of the former. To obtain the proper tints for the face, &c., is no easy task; but it must be carefully attended to, as almost the whole beauty of the work depends upon it. The shades in these parts of the figure must be extremely close; indeed upon shading of the features the perfection of the performance mainly depends. The drapery also demands considerable care: the shades must be very distinct, particularly the lighter ones in the folds of the dress; and the back ground should be subdued as much as possible, that a proper prominence may be given to the figure: this object will be aided considerably by working in the lighter shades in silk; any representation of water or of painted glass, should be worked in the same material. The intention of the fair worker should be to give to her performance as near an approximation to oil-painting as possible.

**RAISED WORK.**—This should be done with German

wool, as it more nearly resembles velvet. For working flowers, you must have two meshes, one-seventh of an inch in width, and the pattern must be worked in gobelin stitch. Be careful, not to take one mesh out, until you have completed the next row. You work across the flowers; and in order to save an unnecessary waste of time, as well as to facilitate your work, it will be best to thread as many needles as you require shades, taking care not to get the various shades mixed together. This is more needful, as you cannot, as in cross stitch, finish one shade before commencing another. When the pattern is worked, cut straight across each row, with a pair of scissors suitable to the purpose, and shear the flower into its proper form.

For working animals or birds, you must have three meshes: the first, one quarter; and the third, one seventh of an inch: the second must be a medium between these two. You will require the largest for the breast, and the upper parts of the wings. Cross stitch may be employed in working the beak, or feet, and is indeed preferable. You may work leaves, either in cross stitch or gobelin stitch, as taste or fancy may direct. You may work either from a drawing on canvas, or from a Berlin pattern; but the latter is decidedly to be preferred.

**WORKING BERLIN PATTERNS.**—For these patterns,

it will be necessary to work in canvas, of eighteen or ten threads to the inch, according as you may desire the work to be larger, or of the same size as the pattern; and, it must be borne in mind, that all the patterns are drawn for tent stitch, so that if you work in cross stitch, and wish to have it the same size as the pattern, you must count twenty stitches on the canvas, for ten on the paper. The choice of colors, for these patterns, is a matter of essential importance, as the transition from shade to shade, if sudden and abrupt, will entirely destroy the beauty of the design. A natural succession of tints, softly blending into each other, can alone produce the desired effect. In working flowers, five or six shades will be required: in a rose, or other large flower, six shades are almost indispensable: of these, the darkest should form the perfect centre, then the next (not prominently, though perceptibly) differing from it, and then the next four to the lightest tint; the whole, to be so managed, as to give to the flower that fulness and distinctness, which its position in the design demands. For small flowers, so many shades are rarely necessary. The two darkest shades should be strong, the others soft: this secures sufficiency of contrast, without impairing that harmony of tints, which is so indispensable. You must recollect, that for work done in tent stitch, a greater contrast of shade is required,

than for that in cross stitch. This remark should never be lost sight of. A proper attention to the shading of leaves is indispensable: the kinds of green required for this purpose, are bright grass green for a rose; saxon green for lilies, convolvulus, peonies, &c.; French green for iris, marigold, narcissus, &c.; and for poppies, tulips, &c., a willow green, which has a rather bluer tint than French green is generally; and for leaves which stand up above the flowers, or near them, it is proper to work the tips in a very light green, as reflecting the rays of light: the next shade should be four times darker, or three at the least; the next, two; then the fourth shade, two darker than the third; and the fifth, two darker than the fourth; take care that the veins of leaves be distinctly marked, and those which are in the shade should be darker than those upon which the light falls; and if of a color having a bluish tint, a few worked in olive green, will have a fine effect. The stalks of roses, &c., should be worked in olive brown, or a very dark green. White flowers are often spoiled, by being worked of too dark a shade; if you do not work with silk, you may obtain two distinct shades of white, by using Moravian cotton and white wool; these combined with three shades of light stone color—the second two shades darker than the first, and the third darker than the second, in the same propor-

tions—will produce a beautiful white flower, which, if properly shaded, by leaves of the proper tints, will have a most beautiful appearance. The lighter parts of all flowers, in Berlin patterns, may be worked in silk; and, in many cases, that is a decided improvement, but it should never be introduced in the leaves; here it would be out of place. We again repeat, beware of servile copying: try to engage your own judgment in this work, and remember that to become used to think, and to discriminate, is one of the most valuable acquisitions that a young lady can attain. :

With one or two additional remarks on embroidery we will conclude this portion of our labors.

Amongst the various uses to which the needle is applied, it would be impossible to name one more rich, varied, or requiring more skill in its management, than the one we are now about to consider. Two kinds of embroidery are in especial request. The first wrought by the needle in embroidery stitch, with silks or wools of various colors and shades; and the other, the embroidering or adornment of various articles of attire, with various kinds of braiding, according to the purposes they are designed to serve. Both are beautiful, and a knowledge of each is indispensable to her who aspires to be thought a neat and expert needlewoman.

The materials for embroidery with the needle are

various, but of these white lutestring and fine net are the principal, and in all fine work, silk or metallic threads should be employed. Wool is frequently introduced into large pieces of work with good effect, and the uses to which this stitch can be applied, are beyond all calculation. The stitch has also the additional recommendation of being easily executed, the only thing requiring attention being that of placing the stitches side by side, as by laying over each other the effect would be entirely destroyed. We recommend in cases where embroidery is done upon lutestring, to place a piece of fine Irish cloth at the back, as this both improves the color, and gives to the material employed as a ground, an additional degree of strength and solidity. The young embroideress must recollect that this stitch nearly resembles painting, and that the more perfect the illusion, the more admired will her production be. A small needle having a perfect point must be used, and the material chosen as a foundation must be securely fixed in a frame, above which one hand of the worker must be constantly kept, and the other below it. Commence at the under part of the work, and bring the needle through, then pass it back, and in again bringing it through be careful to split the material forming the stitch. In working grass or water, this is productive of great additional beauty. In working

drapery or the folds of robes, very small stitches are to be taken, as the raised edges will be thus more apparent.

An object of much importance, though sometimes but imperfectly attended to, is the shading of leaves and flowers, so as to have a finished and natural appearance. For this purpose actual specimens, when it is practicable to have them, are to be preferred to any drawing, however well executed; but in the absence of these we recommend recourse to be had to the best Berlin patterns. For a narrow leaf, it is enough to have one shade, and the way of working it is by crossing the leaf perfectly, taking each stitch in a slanting direction. In some cases, as in plants and flowers, whose leaves have a considerable breadth, this is impossible; the proper way in this case is to slant the stitches in opposite directions, so as to represent the veins of a leaf, the centre vein being first worked, and the others branching from it, and terminating at the outer edge. The stalks may in general be worked in a kind of Irish stitch, but of course, this last direction must be modified so as to give the most natural appearance to the stalk of the flower or plant it is designed to represent. Of course the stitches spring from the stalk, and are continued to the termination of each leaf.

We have hitherto confined our instructions to the

working of leaves or flowers in embroidery; but there is another kind known by the name of raised embroidery, which demands a share of our attention. This kind of work is employed when the figure of a bird or some animal is introduced into the piece.

In this case, the leaves, flowers, &c. are to be worked first in flat embroidery, and the space for the intended figure left blank. The outline is then to be drawn on the foundation, which in this case especially, must be as tight as a drum, and the figure worked first with Moravian cotton; the stitches being worked one over another until the required thickness is obtained. This will, of course, vary according to the different parts of the animal, and this will regulate the number of times the various stitches are to be worked over. When the proper form is obtained, the whole is worked over with the real embroidery stitch, and in the natural colors of the beast or bird represented. The introduction of glass eyes is a decided improvement to the work. Care must be taken to work the stitches in real embroidery, as close as possible, or the work will be spoiled by the appearance of the cotton, which must on no account be allowed to shew itself in the least degree.

The other kind of embroidery to which we have referred, is probably of a much earlier date than that



just described. It is well known that the metallic threads of the ancients differed much from the ones now in use, and it is probable that embroidery by braiding garments was practised in periods of which the page of history has preserved no memorial. Two kinds of braid are used in this imitation of embroidering, for in truth, however pretty it may appear, it is but an imitation. The one is called Outline Braiding, and that which is considered the best for this purpose, is made in Russia. This braid sets in bold relief, and looks extremely well when set on. It is used extensively in the adornment of bags, mantles for children, and various other purposes; to these it gives a light and elegant appearance, and is set on as follows. A sufficient quantity of braid for the object designed is procured, from which it is usual to draw one thread of the silk, and this for sewing on is preferable to any other, because of the agreement of shades which otherwise would be found difficult to match. The braid is then sewed on to lay as flat as may be to the foundation, and can be formed into a thousand tasteful and ornamental devices. It is almost equal to embroidery in appearance, but is far inferior to it in real worth, and is utterly inapplicable to the purposes of fancy needlework.

We next proceed to describe the other kind of braid embroidery, which is called filled braiding. The

best kind of this braiding is of French manufacture, and is extensively used in the ornamenting of cushions and other articles of domestic utility. It is formed into wreaths or bouquets of flowers, as also into various other devices, and looks not only neat but handsome; and in commencing or finishing a design, the ends of the braid must be brought through the cloth, for the purpose of which, the braiding needle must be called into requisition. The braid is of two breadths, and wound on bobbins, which is found of essential service to the worker. The bobbins are numbered 13 and 9; that numbered 9 being the smallest. To fasten on this kind of braid what is called embroidery silk is used, and care must be taken that every part is securely fastened down. In the choice of colors, as in real embroidery, nature must ever be consulted as the best guide; and the leaves must be veined in embroidery stitch, with the silk called purse twist. You use a dark green upon a light leaf, and a light green is employed to vein a dark one.

We have now, we trust, placed before the young student of fancy needlework, such plain directions, in all things essential to the art, as cannot fail, if a proper degree of thought and attention is bestowed upon them, to make her a proficient in this delightful employment. The young votary of the needle must

recollect that, if she allows her fondness for this accomplishment to draw off her attention from the more serious or useful business of life, she will act decidedly wrong, and had far better never learn it at all. Another thing to be especially guarded against, is, not to devote too much time to this, or any other engagement at once; the mind and body are both injured, to a serious extent, by dwelling too long on a single object. Let it never for a moment be forgotten that relaxation and exercise are indispensable, if you wish to enjoy good health or an even and pleasant temper. Again, take care that you never become so absorbed in the object of your pursuit as to allow it to interfere with the calls of friendship, benevolence, or duty. The young lady who can forget her moral and domestic duties in the fascinations of the embroidery frame, gives little promise of excellence in the more advanced stages of life.

Let neatness and order characterise all your arrangements.

Cut your silks and wools into proper lengths, and fold them in paper, writing the color on each, and numbering them according to their shades, 1, 2, 3, &c., beginning with the darkest.

Dispose all your materials so as to come at them without trouble or inconvenience, and use every possible care to prevent your work from being spoiled in the performance.

## CHAPTER XII.

## KNITTING.

## EXPLANATION OF STITCHES.

BEFORE entering upon the immediate subject of this chapter, we wish to make a few remarks, which, we trust, will be acceptable to our fair readers.

The art of knitting is supposed to have been invented by the Spanish; and would doubtless form, in connection with needlework, an agreeable relaxation, amid the stiff formality and unvarying mechanical movements which made up, for the most part, the lives of the ancient female nobility of that peninsula. The Scotch also lay claim to the invention, but we think, upon no sufficient authority. Knitted

silk-hose were first worn in England by Henry VIII, and we are told that a present of a pair of long knitted silk stockings, of Spanish manufacture, was presented to the young prince (Edward VI.), by Sir Thomas Gresham, and were graciously received, as a gift of some importance. Clumsy and unsightly cloth-hose had been previously worn; and, though we are told by Howel, that Queen Elizabeth was presented with a pair of black knitted silk stockings, by Mistress Montague, her silk-woman, yet her maids of honor were not allowed to wear an article of dress, which her royal pride deemed only suited to regal magnificence. We believe the first pair of knitted stockings even made in England were the production of one William Rider, an apprentice, residing on London Bridge; who having accidentally seen a pair of knitted worsted stockings, while detained on some business, at the house of one of the Italian merchants, made a pair of a similar kind, which he presented to the Earl of Pembroke, 1564. The stocking-frame was the invention of Mr. Wm. Lee, M.A., who had been expelled from Cambridge, for marrying, in contravention to the statutes of the university. Himself and his wife, it seems, were reduced to the necessity of depending upon the skill of the latter, in the art of knitting, for their subsistence; and, as necessity is the parent of invention

Mr. Lee, by carefully watching the motion of the needles, was enabled in 1589, to invent the stocking-frame; which has been the source of much advantage, to others, though there is reason to believe the contrivance was of little service to the original proprietor. Since its first introduction knitting has been applied to a vast variety of purposes, and has been improved to an extent almost beyond belief. It has furnished to the blind, the indigent, and almost destitute Irish girl, the means of pleasure and profit at the same time. Many ladies, including some in the rank of royalty, have employed their hours of leisure in the fabrication of articles, the produce of which have gone to the funds of charity, and have tended to the alleviation of at least some of

“The numerous ills that flesh is heir to:

and amongst these, the labours of the Hon Mrs. Wingfield, upon the estates of Lord de Vesci, in Ireland, ought not to be forgotten.

**TO CAST ON THE LOOPS OR STITCHES.**—Take the material in the right hand, and twisting it round the little finger, bring it under the next two, and pass it over the fore finger. Then taking the end in the left hand,—holding the needle in the right—wrap it round the little finger, and thence bring it over the thumb, and round the two fore fingers. By this pro-

cess the young learner will find that she has formed a loop: she must then bring the needle under the lower thread of the material, and above that which is over the fore finger of the right hand under the needle, which must be brought down through the loop, and the thread which is in the left hand, being drawn tight, completes the operation. This process must be repeated as many times as there are stitches cast on.

**KNITTING STITCH.**—The needle must be put through the cast on stitch, and the material turned over it, which is to be taken up, and the under loop, or stitch, is to be let off. This is called plain stitch, and is to be continued until one round is completed.

**PEARL STITCH.**—Called also seam, ribbed, and turn stitch, is formed by knitting with the material before the needle; and instead of bringing the needle over the upper thread, it is brought under it.

**TO RIB,** is to knit plain and pearled stitches alternately. Three plain, and three pearled, is generally the rule.

**TO CAST OVER.**—This means bringing the material round the needle, forward.

**NARROWING.**—This is to decrease the number of stitches by knitting two together, so as to form only one loop.

**RAISING.**—This is to increase the number of

stitches, and is effected by knitting one stitch as usual, and then omitting to slip out the left hand needle, to pass the material forward and form a second stitch, putting the needle under the stitch. Care must be taken to put the thread back when the additional stitch is finished.

To SEAM.—Knit a pearl stitch every alternate row.

A Row, means the stitches from one end of the needle to the other; and a ROUND, the whole of the stitches on two, three, or more needles. NOTE, in casting on a stocking, there must always be an odd stitch cast on for the seam.

To BRING THE THREAD FORWARD, means to pass it between the needles towards the person of the operator.

A LOOP STITCH, is made by passing the thread before the needle. In knitting the succeeding loop, it will take its proper place.

A SLIP STITCH, is made by passing it from one needle to another without knitting it.

To FASTEN ON.—This term refers to fastening the end of the material, when it is necessary to do so during the progress of the work. The best way is to place the two ends contrarywise to each other, and knit a few stitches with both.

To CAST OFF.—This is done by knitting two stitches, passing the first over the second, and so pro-



ceeding to the last stitch, which is to be made secure by passing the thread through it.

WELTS, are rounds of alternate plain and ribbed stitches, done at the top of stockings, and are designed to prevent their twisting or curling up.

Sometimes knitting is done in rows of plain and pearl stitches, or in a variety of neat and fanciful patterns. Scarcely any kind of work is susceptible of so much variety, or can be applied to so many ornamental fabrics or uses in domestic economy. The fair votary of this art must be careful neither to knit too tight nor too loose. A medium, which will soon be acquired by care and practice, is the best, and shews the various kinds of work to the best advantage. The young lady should take care to preserve her needles entirely free from rust, and to handle the materials of her work with as delicate a touch as possible.

Having thus given instructions in the common rudiments of this useful art, we proceed to give plain directions for some of the most beautiful

#### FANCY STITCHES IN KNITTING.

BEE'S STITCH.—In knitting a purse in this stitch, you must cast the loops on three needles, having twenty on each. The two first rows are in plain knitting. The third is thus worked. Having brought the silk in front, a stitch is to be slipped, and you

knit the next, pulling the one you slipped, over it; you knit the next, and the succeeding one is pearly; proceed in this manner for one round. The next round you knit plain; the next is to be executed like the third. Proceed thus in alternate rounds, and you can introduce two colors, highly contrasted, knitting six or eight rounds of each.

**BERLIN WIRE STITCH.**—The stitches cast on must be an even number. Knit three, four, or five plain rows. Then begin the work by taking off the first stitch, knit one stitch, knit off two stitches together, and make a stitch; repeat this process to the end of the row; the next row is to be knitted plain, and so on alternately.

This work may be done either with large pins and lamb's wool, if it be intended for shawls, &c., or with fine needles and thread, in which case it forms a beautiful kind of insertion work for frocks, capes, collars, and other articles of dress. If it is intended for insertion work, the number of stitches cast on are eight, and one pattern is formed by each four stitches.

**BRIOCHE STITCH.**—Cast on any uneven number of stitches, bring the wool in front of the pin, slip one, and knit two together; every row is the same. This stitch is very useful, and suited for comforters. Knitted on large pins, with Ternawn wool.

**COMMON PLAIT.**—This is employed for muffatees

coverlets, and various other articles. You cast on the stitches in threes: the number is unlimited. Knit one row plain, then proceed as follows. Row first, three plain stitches and three pearl'd. Second row the same, taking care to begin where the last is finished, that is, if you ended with plain stitches, you begin with the pearl'd. Proceed in the same way with the third row, and you will have a succession of squares of inside and outside knitting, alternately. The fourth row is to be begun with the same kind of stitches as completed the first row; continue as before, and the work will be in squares, like those of a chess board. This stitch is extremely pretty.

**CHAIN STITCH.**—The number of loops to be cast on is thirteen. Knit the first two rows plain, and in beginning the third, knit three plain stitches, and bring the material in front, then pearl seven stitches; the material is then to be turned back, and you knit the other three stitches plain. The next row is plain knitting, and then you proceed as in the third row, and so on, alternately, until you have completed sixteen rows. You then knit three stitches plain, and take off the four succeeding ones upon a spare pin. The next three stitches from behind the pin are to be knitted so as to miss it completely, and the material is to be drawn so tight as that the pins may be connected together as close as possible. This done, you

knit the four stitches of the third pin, which completes the twist. The remaining three stitches are then to be knitted, and a fresh link begun, by knitting three stitches, purling seven, knitting three, and so proceeding for sixteen rows, when another twist is to be made.

**CROW'S-FOOT STITCH.**—This stitch may be worked in two ways. If for a shawl, you begin at the corner, and raise at the beginning and end of each row.

In the other method, you cast on any number of stitches that can be divided by three, and you must cast on one additional for the commencement. You knit the first row plain, and then proceed according to the following directions: First, knit a stitch. Second, make a stitch. Third, slip the next. Fourth, knit two stitches together. Fifth, put the stitch you slipped over the two last knitted; this is to be repeated, with the exception of the first knitted stitch, to the end of the row. The next row is composed entirely of pearled stitches. This stitch is neat and elegant.

**DOUBLE KNITTING.**—Of this stitch there are three kinds now in general use. In executing them, proceed as follows:—Having cast on any even number of stitches, knit a few rows in plain knitting; then, for the double stitch, begin the row by knitting a stitch, and pass the material in front, between the knitting pins. Then a stitch is to be taken off, being careful

to put the needle inside the loop, and to pass the material back again. You then knit another stitch, and so proceed to the end of the row.

For the second kind of double knitting, you cast on an even number of stitches as before, and the first stitch is knitted plain, the material being put twice over the pin. Then, as in the first kind, pass the material between the needles; a stitch is to be slipped, and the material passed again behind. This process is repeated in every stitch to the end of the row. In the next row, you reverse the work, knitting the stitches that were before slipped, and slipping the knitted ones. The third kind is very simple, and can be done quicker than the others. It is worked on the wrong side, and when completed, must be turned inside out; hence it is necessary to knit plain at the sides or ends. The number of stitches must be even, as in the previous methods. No plain row is needed; but you commence by putting the material in front of the pins, and being careful to keep it constantly in that position. Turn the first stitch, take off the second, and so on alternately till the row is finished.

**DUTCH COMMON KNITTING.**—This is the common knitting stitch, performed in a more expeditious manner than that in general practised. The needle, filled with stitches, is held in the left hand, and the material also, which is to be wrapped round the little finger

once or twice. It passes to the needles over the fore finger. To form the loop on the needle held in the right hand, it is only necessary to put it into the stitch from behind, and knit off by putting the material round the needle.

**EMBOSSED DIAMOND.**—You cast on any number of stitches which can be divided by seven. The first row is plain: for the second, pearl one stitch, knit five, and pearl two; thus proceed, alternately, to complete the row: for the third, knit two, pearl three, and knit four, and so proceed. The fourth row you pearl three, knit one, and pearl six, alternately. The fifth row is plain knitting. The next row you pearl two, knit two, and pearl five, and so on to the end. Next knit two, pearl four, and knit three, alternately. Next knit six, and pearl one, successively. Reverse the next, purling six, and knitting one. Then in the succeeding row, knit five and pearl three, and knit four in succession. Next knit three, pearl two, and knit five, alternately. The succeeding row is plain.

**EMBOSSED HEXAGON STITCH.**—You can work with any number of stitches you choose, which can be divided by six. The first row is plain, the next purlled throughout; the third row is plain. For the first, knit four stitches, and slip two at the end; then pearl a row, taking care to slip the stitches that were slipped before. Next, knit a row, slipping the two stitches

as before. The next row is pearled, still slipping the two stitches. The succeeding two rows are knitted and pearled, like the others, and the two stitches are still to be slipped. The next row is pearled, and you take up all the stitches; then a row is to be knitted plain, and a row pearled, which completes the pattern. In beginning the next pattern, you pearl a row, slipping the fifth and sixth stitches, so that they shall be exactly in the centre of the previously worked pattern; you then proceed as before.

**ELASTIC RIB.**—This, as its name implies, is the proper stitch for garters, or any kind of article which is wanted to fit easily, yet firmly. You are to set on any number of loops you please, and knit one row plain; the next is pearled, the two next are plain; then one pearled, and so on alternately to the end.

**FANTAIL STITCH.**—The application of this stitch is in the preparation of mitts, gloves, &c., and sometimes it is used for purses, in which it looks extremely pretty. The material generally employed is cotton, and you begin by setting on any even number of stitches you require. A loop is made, by throwing the cotton over the pin; you then knit a loop, and make and knit alternately; each of the two last are knitted plain, and you narrow the commencement and conclusion of each row, at the second and third loops, until you have reduced it to the number originally

cast on. The usual number of stitches cast on is fourteen.

**FRENCH STITCH.**—You set on the loops in fours, and must have two over. The first stitch is pearled, then turn the thread back, and knit two stitches together. Form a new stitch, by bringing the thread in front, and knit a stitch; the thread is again to be brought in front, and the last stitch pearled, which completes the pattern. The next row is begun in a similar manner, the thread is turned back, two stitches are knitted together at the end, the thread is turned, and you knit the last stitch.

**GERMAN KNITTING**—You cast on twenty-one stitches, and proceed as follows. First row, the material is to be passed forward, one stitch slipped, then knit one, and pass the slipped one over; three stitches are then to be knitted, and two taken as one; again pass the material forward, and knit one stitch. Second row, the same, except that when in the first you knitted three stitches, you knit one; and when one, you knit three. For the third row, you pass the material as before, and slip one stitch, then two are taken as one, and the slipped one is passed over again; repeat this, except that in taking two stitches together, you knit one, and pass the slipped one over; finish by knitting two stitches.

**HONEYCOMB STITCH.**—This is also often used for



shawls. It is knitted as follows. You knit the first stitch, and pass the other, to make a loop over the needle. Two stitches are then knitted together, and you thus continue making loops, and knitting two stitches together, until you have completed the row. You knit every second row thus: the alternate ones plain.

**HERRING-BONE BAG STITCH.**—You cast on the stitches by fours, and the material used is silk. Knit two plain stitches, and then make a large one, by turning the silk twice over the needle; after which, knit two stitches together, and repeat this until you have completed the work.

**IMITATION NET-WORK STITCH.**—You set on any number of stitches you please, but you must have no odd ones. The first row is plain knitting. The next row you commence by bringing the wool upon the first pin, and twisting it round it by bringing it over from behind, and putting it behind again. You are then to knit two loops together, and the pin must be put first into the one nearest to you, and the wool is to be twisted round the pin as before. Then again, knit two together, and so on to the end. Each row is done in the same manner.

**KNIT HERRING-BONE STITCH.**—Any number of stitches you please may be cast on, observing to have three for each pattern, and one over at each end.

The first row is plain : then, in beginning the second, take off the first stitch, and knit the next two together in pearl stitch. Next, make one, by passing the material before, and knitting one, pearl two stitches together, and make and knit a stitch as before. Every row is the same.

**LACE WAVE STITCH.**—The number of stitches must be even. The first stitch is to be slipped ; then knit one, and make one, by casting the material over the pin. Narrow, by knitting two stitches together, and again knit a stitch ; then make one, and again narrow ; and so on till you complete the row. The next row is done plain. The third row is as follows : two stitches knitted plain ; make one stitch, and narrow two in one ; then knit one stitch ; make and narrow, as before, to the end ; then knit a row plain. For the fifth row, knit three stitches plain, and thus proceed, as in the third row. The sixth row is done plain ; and the seventh one commences by knitting four stitches plain, and then proceeding as before. The eighth row is plain ; and the ninth is begun by knitting five plain stitches, and proceed as above ; then knit two rows plain, and the pattern is complete. This can be continued to any length required.

**Moss STITCH.**—This is easily done. Cast on any even number of loops, and for the first row, the first loop is slipped, and the material brought in front ;

the next stitch is pearled, and repeat so to the end. The next row is so worked, that the stitches knit in the preceding row, must be pearled in this.

**OPEN HEM.**—The number of stitches is unlimited, but they must be capable of being divided by four. At the beginning of each row, you slip the first stitch, and knit the second. Then make a stitch, by putting the cotton over the pin; knit two loops together; knit one stitch, make a stitch, and so proceed. You must have very fine pins and sewing cotton.

**OPEN CROSS STITCH.**—This is done in the following manner. Two colors are to be employed, and the first row of each is done in pearl stitch. In working the second row of each, the following is the order of procedure: first, knit a stitch; second, make a stitch; third, slip one; fourth, two are to be knitted together, and the one slipped is to be drawn over the knitted ones; thus you proceed to the end of the row. The two next are to be commenced with the other color; and thus you are to work two rows with each color, successively. The fresh color is always to cross from beneath the last one, or otherwise a hole would be left in the work. In the making of shawls, this stitch is often adopted, and it looks well, but, of course, requires to be bordered with some other pattern.

**ORNAMENTAL LADDER STITCH.**—The stitches are to be set on in clevers. Commence by knitting two stitches plain, then knit two together, and repeat the same, drawing the first loop over the second; proceed thus to the end. Commence the second row, by purling two stitches; pass the material over the pin twice; again purl two stitches, and so proceed to the end. In the next row, knit two; pass the material round the pin twice, knit two, and so continue. Thus you proceed with alternate rows of knitted and purlled stitches, being careful to slip the stitches made by throwing the material round the pin, without knitting them.

**PLAIN OPEN STITCH.**—The stitches set on must be an even number. The two first rows are plain. Then commence the third row, by knitting one stitch; pass the material in front, and form a new stitch, by knitting two together. This is to be repeated, until you come to the last stitch, which must be knit. Then knit two plain rows, and proceed as before.

**ROUGH-CAST STITCH.**—Any odd number of stitches may be cast on. Each row is begun with a plain stitch, and the others are plain and purlled, alternately. This is very suitable for borders, as it is firm and looks neat.

## CHAPTER XIII.

## K N I T T I N G

## EXAMPLES IN KNITTING.

A BIROCHE.—This is an elegant Moorish cushion, and the stitches are extremely simple. It may be worked in various colored worsteds, or in broad and narrow stripes of two colors highly contrasted. The number of loops is not definite; the following will make a cushion sufficiently large for all ordinary purposes. Commence with sixty-six loops, next bring the material forward, then slip a stitch, knit one, and again bring the worsted forward, and slip a stitch and knit one as before. Repeat this process till the row is completed. For the second row, bring the material forward, next slip a stitch, and then knit the loop last made and the stitch as one, and thus proceed to the end. In the same manner knit six additional rows, and then introduce your second color, which bring forward, then slip a stitch, knit one, again bring the material forward, and slip a stitch and knit

one as before. Then turn back and again bring the material forward and proceed as last directed. You must be careful to knit the whole of the sixty original stitches, which you will do by increasing the knitted and slipped loops by four each row you knit. You are to have eight rows of the second color, and then introduce the first, and proceed as previously directed. You may knit twelve or sixteen rows, but twelve are sufficient; then fasten the edges together, and trim it as you please. A netted fringe should be put round the narrow part, which is to be drawn tight over the cushion by strings which are concealed by the fringe.

**A BABY'S CAP.**—Cast on 240 stitches, on three pins; knit twelve rounds, and be sure you pearl every alternate stitch; in the succeeding round you must pearl the stitches, which were left plain in the preceding ones. Then take in eighty stitches, namely, one at every fourth, which will form a full border; then proceed to knit the cap thus: one row plain, the next open, then three plain, and twenty-four double knitting; again knit three rows plain, one open, repeat the three plain rows, again repeat the double knitting, and the plain and open rows as before; you next proceed to form the hinder part of the cap, by casting on twenty-four stitches at each end of the pins; knit forty-eight rows of double knitting, take in to the size of the crown, and knit three rows plain, one open,

and repeat the three plain rows; then fasten off at top, unite the open space at the back, and repeat the plain and open rows as before. You form the crown, by casting on sixteen loops: then increase a loop at each end, for sixteen rows; then knit sixteen, and decrease as you increased, and thus the circle becomes regularly formed.

**BABY'S SOCKS.**—These are various, according to the size and age of the infant: the material generally employed is lamb's wool or coarse cotton. Ivory needles are the best for knitting them. As a general receipt, (which as to the number of loops, &c., must be varied to suit particular circumstances,) the following is the best we know.

You are to commence by counting on twenty-four loops, and knitting the first row plain. At both ends of the second row one loop is to be narrowed, and the third row is like the first, knitted plain. In the fourth and each alternate row you narrow as in the second, and the intermediate ones are all knitted plain. The eighth row and each alternate one are to be raised one stitch, (the intermediate ones being still plain) and so proceed until you have thirty stitches in the row. You next are to cut off fourteen loops, and the three succeeding rows plain, cast in fourteen and narrow as you had previously increased; the loops at the top must then be taken up, and any given number of.

rows not less than twelve, are to be knitted alternately plain and pearled. Then cut off and sew up the neck. You must recollect that all the rows which are either narrowed or raised, must be parted, and that you can employ two colors if you choose, but the rows from where the loops are taken up must be all of the same color except the top one. Two needles only are employed.

**BABY'S HOOD.**—You will only require two needles, which should be made of ivory, and No. 12 according to the knitting needle gauge. A moderately fine lamb's wool is the material most to be preferred. Commence with 108 loops, and knit at both ends of every row ten stitches in common knitting; the remaining eighty-eight loops are to be done in alternate ribs of pearled and plain knitting; have eight in each, and thus continue to knit till you have eighteen rounds; then pearl the ribs previously knitted plain, and knit the plain ones pearled, so as to cross the other when the edge is turned to meet round the face; thus knit twelve rows, eight loops in each (the ten at the ends of each row plain as before) and cut off. You then proceed to form the cape as follows. Take upon the needle twenty-five loops, and next take up the loops on each side of the hood previously to joining 't up the back. At the end of the row, twenty-five stitches are to be added, so as to make it correspond



with the other end. You knit the cape to the depth required. You may trim the hood in any manner you please, either with silk and narrow ribbon, or with a quilting of lace or net set upon the outer edge. Personal taste must generally decide in such matters.

**KNITTED PURSE.**—The material is purse silk, of any color you prefer: you use four needles, and cast on any number of loops which can be divided by five. Then knit the first round thus:—Bring the silk forward, knit a stitch, and again bring the silk forward; slip a stitch, knit the next, and pull the slipped one over it. Take two as one and knit them: repeat this till the round is completed. Knit the next row plain, and the third as the first. Again knit a plain round, and then knit the fifth round as follows:—Bring the silk forward as in the first row, then two stitches are to be knitted. The silk is now to be brought forward, a stitch is to be slipped, two are to be knitted together, and the slipped stitch pulled over them: repeat this till the round is completed, knit the sixth row plain, and commence as before.

**AN EASILY KNITTED PURSE.**—Take purse silk of any kind you deem most suitable; and cast on thirty loops on three needles of a moderate thickness. Commence with a plain round, and in the next knit the second loop, and then the first, knit the fourth, and then the third; and thus proceed until the purse has

obtained the required length, then narrow to one stitch, and finish.

**A VARIEGATED KNITTED MUFF.**—This is to be knitted in worsted of two well-contrasted colors, and must have such a number of stitches as can be divided into three equal parts. The meshes or needles employed are wooden ones, No. 10, and the number of stitches is sixty or eighty-four, according to the size you wish the muff to be. Commence with the darkest worsted, and having cast on the stitches, pearl the first row. Commence the second by bringing the wool forward and knitting two stitches as one, again bring the worsted forward, and knit three stitches, pulling the first over the remaining two, and so repeating every three stitches to the end of the row; you will have then one stitch left, which having brought the wool forward, you must knit. The next row is to be knitted with the lighter color, and you must be careful to pearl the whole row; for the two rows you bring the wool forward, then knit two as one, next knit two, and pull the two knitted as one over them, again bring the wool forward and proceed with three stitches as before. You commence and knit the rows of each color as you did the first of each, and may have as many stripes as you deem necessary. You are to make up the muff in the ordinary way.

**A BEAUTIFUL FRINGE AND BORDER.**—This can be

applied to a variety of useful purposes. It is executed as follows. The number of stitches must be even, and of any depth you deem desirable. Begin by making a stitch, laying the material over the needle; put it through two loops, and knit them as one: repeat to the end of the row; thus continue to knit as many rows as you please, and when the stripe is of sufficient length, fasten off, letting from four to ten stitches fall off the needle to unravel for the fringe.

**A COMFORTER.**—On a moderate sized pin, cast on forty stitches; and in knitting, carry the wool twice round the pin for each stitch. The comforter is to be done in double knitting, and may be finished with a fringe and border at the end. Without the fringe you will require a quarter of a pound of six-thread untwisted lamb's wool; for the fringe, a little more will be required.

**ANOTHER COMFORTER.**—You are to cast on thirty stitches, and knit plain sixty-four ribs, knitting them backwards and forwards; then take twenty-two stitches from the middle of the side and you will have twenty-one left from each end. Form a chest-piece, by knitting as before, twenty-two ribs, and fasten off: you have only to sew up the end and it is done.

**A ZEPHYR.**—This is a light shawl for a baby, and may be made either of a half-handkerchief form, or a square. Cast on about 130 loops, and knit in French

or honey-comb stitch, which you like; or any other pretty pattern you may prefer, as embossed hexagon, &c. You may add a fringe and border, which gives to the zephyr a rich and finished appearance.

**AN OVER-SHOE.**—These are useful to wear in the house, or to slip over a satin shoe when occasion requires. The number of stitches to be cast on is thirty-four. Knit a square, plain, which is to be doubled, and sewn up on one side to form the heel; then sew up three inches for the instep, and form the toe by puckering in the end.

**PINE APPLE PURSE.**—The material is purse twist, and you will require two colors; one skein of green, and one and a half of orange. Cast on 159 stitches, and proceed as follows. Knit the first row and turn it, then knit two rows, and again turn. To have ten points you must narrow and widen alternately, every seven stitches. Proceed in this way with the green twist for fifteen rounds; then with the orange knit one plain row and turn, knit seven rows as before, knit one plain row and turn, then reverse the narrowings, so as to take up the loops at the beginning of every row of points, and make a loop on each side: you are to have eight rows of points. You make no loops in the second row, but having counted when you have finished the points, you seam in the first row of green, and reverse the narrowings without taking up

the loops; proceed to knit twelve rows, after which, you must narrow until you have but four loops on each pin, then knit the stalks and narrow off.

**STAR, WITH EIGHT POINTS.**—This is proper for the bottom of a bag, or purse. In working it proceed according to the following directions. You work with five needles, on each of four of which you cast on two stitches, eight in whole, knit one plain round. Then, first row, raise, knit one, raise, knit one, and put on one bead at every knitted loop. Second row, you knit a plain round. Third row, raise, knit two plain, raise, two plain; the raising is at the beginning and middle of each needle; and you thus proceed until you have fifty beads on a needle for a bag, and eighteen for a purse. To take off the points, proceed as follows: first row, raise one, knit one, raise one, slip one off the needle as in knitting, knit one, and draw the one not knitted over it; knit plain, and put on beads until you come to the middle of the needle; thus proceed with each pin, and the star will be completed.

**KNEE CAPS.**—You commence with casting on eleven loops, and knitting eight rounds; then begin to raise every alternate round until you have forty-seven loops on the pins, knit eleven rounds plain, then narrow until you have reduced the loops to eleven. Take off.

**KNITTED FOOTING.**—The material is fine cotton,

and you cast on eleven stitches. Knit one row plain. Second row, knit one, make one, knit two together, knit three plain, make one, knit two together, knit three plain. Third row, is the second row reversed; the fourth is the same as the second; and you thus proceed with each row, alternately, for any length you please. A bag knitted the same way, and put over blue or crimson silk, looks extremely handsome. The material for a bag is fine worsted, and you may cast on any number of stitches that can be divided by eleven, taking care to have one additional stitch for each twenty-two; that is, for four clevens, cast on forty-six.

**FRENCH NIGHT CAP (DOUBLE).**—You must use four needles, on each of which you cast on two loops or stitches. You raise two on each needle, which makes the first row consist of 16 loops, in the next row raise one on each needle, and be careful to pearl each middle stitch. Thus proceed raising one on each side of the seam or pearled loop, and you must be sure to leave three loops between the two you have raised on each of the four pins. When the proper size is obtained, then knit the head-piece plain, and decrease as you increased, that both ends of the cap may appear alike.

**GENTLEMAN'S TRAVELLING CAP.**—You first cast on an even number of stitches, and thus proceed: the

first row is plain; then slip off the first stitch in each row, and make one, by bringing the material in front: then slip a stitch the contrary way, knit the next, and so proceed to the end of the row: you commence the next by slipping a stitch as before; then knit two stitches together to the last, which is to be knitted plain: repeat these rows alternately.

**HALF HANDKERCHIEF.**—This is extremely pretty, when properly executed. Begin with one stitch to form the point, and knit as many rows, increasing one each row as is required to give you seven loops upon the pin. You must increase always at the same end: then commence the pattern. Make one stitch, slip one, and knit two stitches together, putting the slipped stitch over the two knitted as one. Repeat this, until you have got to four stitches from the end; then again make a stitch and knit the remainder plain. The next row is to be done in pearl stitch, and the succeeding one as the first pattern. Every row of pearl stitch must be increased one, and the three last stitches are to be knitted plain. This handkerchief must be one yard and a quarter long on the straight side. When completed, fasten off.

**HABIT SHIRT.**—These are worn under a shawl, and are extremely comfortable: they protect the chest from cold. The material most proper for them is floss wool, and they should be knitted with steel pins. You

knit the front first, and begin by casting on as many loops as will form the length required. As it is necessary that one end should be a good deal more sloped than the other, you must be careful to increase at the end most sloped at each end of the row; but at the other you are only to increase at the end, and not at the beginning. Having knitted one of the fronts, knit the other to match it, and then begin the back. Commence at the bottom, or narrow part of the waist, and increase at each end of every row, until it is wide enough to reach from one shoulder to the other, and then decrease at both ends of each row for the neck. You then finish the centre stitches, and knit up first on one side and then the other, decreasing each row, until a proper hollow is obtained. You then knit the collar straight, and of any depth you please. Make up by sewing the various parts together, and set on a ribbon at the back, to tie round the waist, and another to secure it at the throat.

**CORNER FOR A SHAWL.**—This if properly executed, according to the directions, looks extremely handsome. Begin by casting on two loops to form the point; knit them and proceed as follows. First row, make a loop, knit the two original ones together, make a loop; you will then have three loops upon the pin; knit four additional rows in plain and pearled alternately, increasing a stitch at the beginning and end



of each row, and then on the fifth row you will have eleven stitches. In the next row commence the pattern thus. Sixth row, begin with six plain stitches, pearl one, knit six plain. Seventh row, plain knitting. Eighth row, knit six plain, pearl one, knit two together, pearl one, knit two together, pearl one, knit six plain. Ninth row, plain. Tenth, knit six plain, pass the material in front to make a stitch, knit two together, again make a stitch, pearl three, make a stitch, knit two together, make a stitch, knit six plain. Eleventh row, plain. Twelfth, knit six plain, knit two together, make a stitch, pearl three, make a stitch, knit two together, make a stitch, pearl three, make a stitch, knit two together, knit six plain. Thirteenth row, plain. Fourteenth, knit six plain, pearl three, knit two together, make a stitch, pearl three, knit two together, pearl three, make a stitch, knit two together, pearl three, knit six plain. Fifteenth row, plain. Sixteenth, knit six plain, knit two together, make a stitch, pearl three, make a stitch, knit two together, make a stitch, pearl five, make a stitch, knit two together, make a stitch, pearl three, make a stitch, knit two together, knit six plain. Seventeenth row, plain. Eighteenth, six plain, pearl three, knit two together, make a stitch, knit two together, make a stitch, pearl three, knit five plain, pearl three, make a stitch, knit two together,

make a stitch, knit two together, pearl three, knit six plain. Nineteenth row, plain. Twentieth, knit six plain, knit two together, pearl three, knit two together, make a stitch, pearl four, make a stitch, knit two together, make a stitch, pearl three, make a stitch, knit two together, make a stitch, pearl four, make a stitch, knit two together, pearl three, knit two together, knit six plain. The twenty-first row is plain, and you then decrease as you increased, knitting the twenty-second row as the twentieth, and so proceed until you have two loops on the pin. The square is then complete.

**BORDER FOR THE SHAWL.**—Having finished the corner, pick up the twenty-one stitches on one side, and knit one row plain; the second row, knit two plain, three perled, three plain, again pearl three, then three plain, pearl three, knit four plain. The third row knit plain, the fourth row pearl one stitch, knit one, pearl one, knit two together, make a stitch, pearl three together, knit one, pearl one, knit two together, make a stitch, pearl four, knit four plain. Fifth row, plain. Sixth row, knit one, pearl one, knit one, pearl one, knit two together, make a stitch, pearl three, knit one, pearl one, knit one, pearl one, knit two together, make a stitch, knit six plain. Seventh row, plain. Eighth row, same as the sixth. Ninth, plain. Tenth, as the fourth. Eleventh, plain. Twelfth,

as the second, repeat the first three rows, and recommence the pattern. The shawl must be knitted on the same sized pins as the border and corner, and must have as many loops as there are stitches in the length of border. The border and corner may be done in two colors, which must harmonize well with each other, and form a good contrast to the shawl itself.

STOCKINGS.—Cast on first size 73, second 85, third 91, fourth 99, fifth 109, sixth 133. Then knit rounds to the commencement of the narrowings, 40, 52, 54, 56, 60, and 74, respectively, according to the sizes given above. The narrowings in the leg are according to the size, 8, 10, 12, 13, 14, and 21. After which, you knit 18, 20, 25, 27, 30, or 45 rounds to the heel which is to be formed in the following manner. The stitches are to be divided in half, taking care to have the seam stitch for the middle, and the heel is to be knitted in alternate turns of plain and pearled stitches. The length of course, varies in proportion to the size, being 12 turns for the first and second, 13 for the third, 14 for the fourth, 15 for the fifth, and 20 for the sixth. The heel is finished by knitting the nine middle stitches in rows, the same as the heel, and taking up one of the others with the last loop of each row, till all is taken off. There will thus be nine stitches when the heel is finished. Having got thus far you proceed to form the foot as follows.

You take up sixteen stitches on each side of the heel in the second row, and in taking them up, you make a seam on each side of the instep, knitting another stitch in the loop under the first and last, which prevents holes in the corners, that would otherwise occur. Then narrow every second round on the heel sides of the seam, until the number of stitches is the same as those in the instep, or what is commonly called the fore foot needle. You will have for the instep 28, 32, 34, 36, 40, or 46, as the size may be; and the rounds between the heel and the toe narrowings, will be 14, 18, 23, 26, and 34, respectively; and the narrowings for the feet will be 6, 8, 8, 8, 9, and 10, on each side, according to the measurement given. You begin the toe by narrowing double at the seams, leaving only the seam stitch between, and narrowing twice with three, and twice with two rounds left between each narrowing; then narrow twice, leaving but one round between, and then every round until sixteen stitches only are left. Finish by putting the two needles having stitches on them together, and taking one from each, knit them together. And when two stitches are done in this manner, cast them off, the first over the last, until the whole are taken off the needles. It should be noted, that the stitches in the heel vary with the size of the stockings, and are as follows: first size 29, second 33, third 33, fourth 37, fifth 41, and sixth 45

Some workers take off the heel, in the same manner as the toe is here directed to be finished.

**OPEN-WORK STOCKINGS.**—On each needle cast on 52 stitches with fine cotton, knit the welts and raise one stitch for the seam. When you arrive at the narrowings, narrow every eighth row, and when you have 38 stitches on each needle, cease, and knit until the article is completed; then take half the stitches to form the heel, knit 23 loops, and narrow on each side of the seam for three rows. In forming the heel narrow every row once the fourth loop from the seam, and then the loops must be taken up, the end one as close as possible. Take three stitches from each side of the forefoot needle to the other, and knit a round plain; after which, widen every fifth stitch on both sides of the heel. Alternate rows of the heel needles are then to be narrowed until only 36 loops remain on each. The stitches to be narrowed are the fifth and sixth from the ends. Knit the feet of a proper length, and then narrow at the ends of the needles every other row, until only ten remain on each; narrow every row until you have only three, which you cast off in the usual manner. The open pattern is produced by knitting every fifth round thus: take two stitches in one, and bring the cotton in front of the needle, that it may form a stitch before taking the succeeding two into one. The more open you desire the work to be,

the fewer stitches and the finer needles you will require

**A NIGHT STOCKING.**—This is easily done : cast on 54 stitches, on large needles, and pearl every other stitch, narrowing gradually towards the end.

**Socks.**—These are very useful articles, and are easy of execution. In the first size there are 49 stitches, in the second 55, and in the third 85 ; they have 16, 23, or 24 turns to the heel, in which there are 25, 29, or 43 stitches, as the size may require. The instep has 24, 25, or 42 stitches ; and the length of the heel is 10, 12, or 14 turns. The length of the foot between the narrowings is 10, 12, and 28 rounds.

**KNITTED LACE.**—Cast on twelve stitches and proceed as follows : first row, knit plain : second row, you throw over twice and then narrow, and so repeat three times, and knit the two remaining. Knit the three next rows plain. Fifth row, knit two, then throw over and narrow, again throw over twice and narrow, next throw over four times and again narrow, and knit the two which remain. In the sixth row, knit one, pearl one, and so continue to the end, taking care in this row to increase six loops. The seventh and eighth rows are knitted plain, and the ninth row is reduced to twelve loops by narrowing. This finishes the pattern.

**A QUILT IN STRIPES.**—The material may be either wool or cotton. Cast on 83 stitches : in the first row

pearl three and knit three alternately. In the second row knit one stitch plain, pearl three and knit three plain alternately, finishing with two stitches pearled. The third row is the second repeated. For the fourth row commence with three plain stitches, then pearl three and knit three plain to the end. Commence the fifth row with two pearled loops, knit three, pearl three, and so repeat till the row is finished. The sixth row is the fifth repeated. These six rows form the pattern, and you then commence and knit the same rows over again, continuing these till the stripes are of the length you wish. You can knit the stripes in various colors if you choose, only let them blend harmoniously together.

FOR A TRIMMING.—Cast on seven loops; first row, slip one, knit one, throw over by bringing the cotton forward, narrow by taking two together, knit one, throw over twice and narrow. Second row, throw over, knit two, seam one, knit two, throw over, narrow, knit one. Third row, slip one, knit one, throw over, narrow, knit five plain. Fourth row, slip one, knit one, bring the slipped loop over the knitted one, knit one, and bring the first one over it knit three, throw over, narrow, knit one.

A QUILT KNITTED IN SHELL PATTERN.—The material is cotton, No. 5 or 6, and two steel pins are required. You begin by casting on seventy-two

stitches and one row plain, then proceed to knit as follows :—You make a border by knitting six stitches on each side of every row, and in each alternate line one loop is to be narrowed at each end, and so continue until you have just sixty stitches; you then knit one row pearly, omitting, of course, to pearl the six at each end, which forms the border; continue for eight rows to knit one row pearly and one plain, alternately, when your narrowings will have decreased the number of loops to thirty-two. Then commence knitting five and not six as before for the border, till the number is reduced to twenty-two, when the border must be reduced to four loops, you must then narrow rapidly until you come to the point when you will have but one stitch, with which finish. The sides of this quilt are filled in with half shells, having, of course, only one border; and in making up, each piece is joined together, and the last row of shells is reversed, small pieces being worked into the corners, and the end thus made even.

**DOTTED KNITTING.**—Use any material you please, and cast on any uneven number of stitches you require; you knit in rows, or rounds, as in common knitting, only taking care to pearl every alternate loop, and then in the next row knit each pearly loop plain, and pearl the plain ones. You may knit it another way, which looks equally well. Knit a



round, two pearled and two plain stitches, then knit the next the same, the third and fourth rounds pearl the loops left plain, and knit those plain that you pearled before. Knit the fifth and sixth rounds as the first and second, and the seventh and eighth as the third and fourth, and so proceed.

**DIAMOND KNITTING WITH BEADS.**—The material is medium lamb's wool. Employ two colors which will contrast well, and knit either in rows or rounds. Cast on any number of stitches which can be divided by three, and proceed as follows. Knit three rows in the darkest color. First row, knit three plain, pearl three and so proceed to the end. Second row, knit three plain, pearl one, then on the second pearled loop insert a bead, pearl one, knit three plain and proceed thus as before. Third row, the same as the first. Then with the white wool knit three rows; first row pearl three, knit three, and so proceed alternately; second row, pearl one, then on the two pearled loops insert a bead, pearl one; third row, pearl and knit three alternately as in the first white row. Then knit three rows with the dark wool exactly to correspond with the first three. Then again introduce the white wool, and so proceed by threes until the required length is obtained, but be sure to make the last three rows the same in color and arrangement as the first.

**ANTI-MACASSAR.**—One ounce double German wool, in each of five contrasting colours—scarlet, amber, blue, white, and green. Commence with blue. Cast on sixty-seven stitches, knitting one row thus:—Purl one, pass the wool round the pin, slip one, purlwise. Every following row is the same as the next:—Pattern row.—Purl two together, pass the wool round the pin, slip one, purlwise; repeat the whole to the end of the row. In every row the stitch to be slipped is the one made by passing the wool round the pin in the previous row. Four rows of each colour to be worked as before named, until the article is of a sufficient length. Fringe or edging will be an appropriate trimming.

**BONNET CAP.**—Cast on ninety stitches in blue Berlin wool; plain knit the first, second, and third rows. Fourth Row,—Turn over and knit two together to the end of the row, join on white Berlin wool, knit three rows in plain knitting, repeat the same as fourth row, continue four rows seven times, and the blue border as before, This forms the head-piece. Draw it up at each end, and sew on strings, cast on forty stitches for the band behind, with the blue as before; knit the pattern over three times with the white wool, and join on blue border; this sew to the head-piece.

**GENTLEMAN'S SLIPPER.**—Two needles. Various

colours of three-ply fleecy ; the colours varied according to taste.

**Stitch for Slipper.**—Half knit a stitch, the other half knit with the next stitch, both together, taking taem at the back. Colours—Two rows black, eight rows clouded crimson, two black, two green, four gray, two green.

Cast on twenty-two stitches ; increase one stitch in the first stitch, and one stitch in the last stitch, of every alternate row, having one increased stitch at the beginning, the same at the end, of a row. This is necessary for shaping the slipper.

**ZEPHYR HANDKERCHIEF.**—Cast 130 loops. Knit in French or honey-comb stitch selecting a delicate colour. A fringe may be added.

**TURKISH BAG.**—Set on sixty-six stitches, German wool ; knit a plain row, commence pattern stitch ; diminish, by leaving three stitches on each end of pin without knitting them, till the number in the centre is reduced to twelve ; then knit to the end of row : this forms the point. Put on the next colour, say fawn, four rows ; white, four rows ; fawn, four rows. The colour as at first, one perfect row, and diminish three at each end. Colours four the centre, three alternately. Twelve divisions form the bag,

**KNITTED COMFORTER.**—Cast on any number of stitches that can be divided by three, according to

the width intended. First Row —Bring the wool or silk forward, slip a stitch, knit two together; wool forward, slip a stitch, knit two together; so continue (both rows being alike) until the length be completed. Tassel stripe according to taste.

EYELET-HOLE EDGING.—Cast on eleven stitches. First Row.—Slip one, knit two, turn over, knit two together, turn over twice, knit two together, turn over twice, knit two together, turn over twice, knit two together. Second Row.—Knit two, purl one, knit two, purl one, knit two, purl one, knit two, turn over, knit two together, knit one. Third Row.—Slip one, knit two, turn over, knit two together, knit nine. Fourth Row —Cast off three, knit seven, turn over, knit two together, knit one.

LACE COLLAR.—Cast on nineteen stitches. First Row.—Slip one, knit two, purl two, knit one, knit two together, purl four, knit two, purl two, make one, knit one, make one, knit two. Second Row.—Slip one, knit one, purl three, knit two, purl two, knit three, purl two together, purl one, knit two, purl two, knit one. Third Row.—Slip one, knit two, purl two, knit two, knit one, knit two together, purl two, knit two, purl two, knit one, make one, knit three. Fourth Row.—Slip one, knit one, purl five, knit two, purl two, knit one, purl two together, purl one, knit two, purl two, knit one. Fifth Row.—Slip one, knit two, purl two, knit one, knit

two together, knit two, purl two, knit two, purl two, knit two, make one, knit one, make one, knit four.

Sixth Row.—Slip one, knit one, purl seven, knit two, purl one, purl two together, purl one, knit two, purl two, knit one.

Seventh Row.—Slip one, knit two, purl two, knit three, make one, knit one, make one, knit five.

Eighth Row.—Slip one, knit one, purl nine, knit two, purl two together, knit two, purl two, knit one.

Ninth Row.—Slip one, knit two, purl two, knit one, knit two together, purl one, knit seven.

Tenth Row.—Slip one, knit one, purl four, knit one, purl two together, purl one, knit two, purl three, knit two, purl two, knit one.

Eleventh Row.—Slip one, knit two, knit two, purl two, knit one, knit two together, purl one, knit five.

Twelfth Row.—Slip one, knit one, purl two together, purl one, knit two, purl five, knit two, purl two, knit one.

Thirteenth Row.—Slip one, knit two, purl two, knit two, knit one, make one, knit two, purl two, knit one, knit two together, knit four.

Fourteenth Row.—Slip one, knit one, purl one, purl two together, purl one, knit two, purl seven, knit two, purl two, knit one.

Fifteenth Row.—Slip one, knit two, purl two, knit three, make one, knit one, make one, knit three, purl two, knit two, knit two together, knit two.

Sixteenth Row.—Slip one, knit one, purl two together, knit two, purl nine, knit two, purl two, knit one.

Repeat from the first row.

The length of cotton will require nineteen patterns.

## CHAPTER XIV

## N E T T I N G .

## EXPLANATION OF STITCHES.

Netting has claims to high antiquity, and but little doubt exists that it may date its invention from the skill of the ancient inhabitants of the land of Mizraim. Indeed no doubt can exist that both the arts of needlework and netting were extensively practised by the Egyptians, amongst whom the cultivation and weaving of flax was considered of high importance, and was carried to great perfection. We have abundant testimony to the importance which the Egyptians attached to the cultivation of flax, in the special mention of its deterioration in the narrative of the plague of hail, 'And the *flax* and the barley were smitten;' and in its destruction being mentioned by the prophet Isaiah, as one of the most afflicting events in the desolation of Egypt; 'They that worked in *fine flax*, and they that wear *network*, shall be confounded;' and no wonder, for the netting of the Egyptians was

of almost incomparable beauty and fineness. We are informed by Pliny, that some of their nets were so fine as to pass through a man's ring, and so light that one person could carry a sufficient number of them to 'encompass a whole wood.' The same author tells us that Amasis, king of Egypt, presented a linen corslet to the Rhodians, the threads of which were each composed of 365 fibres. Other ancient authors mention similar facts, but want of space forbids us to multiply extracts. The art has been cultivated from that time to the present in the fabrication of articles of ornament and use, and it has lost none of its attractions in the eyes of the fair in our own day and country.

Netting is an employment, light and agreeable in itself, and capable of being applied to many useful and ornamental purposes. Nor is the execution of it difficult when it is fairly learned, but it is not easy to describe. The best way for the learner is to obtain one or two lessons from a practical worker. This would do more than all the descriptions that can be given, to insure facility and readiness in the performance of the operation, and whenever the advantage can be obtained, the young netter should by all means avail herself of it. As, however, some may not be able to obtain the practical instruction which is so desirable, we will endeavour to describe the

method of forming the meshes in such a manner, as shall, if duly attended to, enable the votress of this delightful art, to become her own instructor.

**PLAIN NETTING.**—Make a tolerably long loop of twine; and, holding the mesh in the left hand with the thumb and two fore fingers, and having the netting needle which has of course been previously threaded with the material intended to be used in the right hand, held between the thumb and first finger, the worker must then pass it and the material both under and around the left hand, by which a stitch loop will be formed by the material, which is to pass over all the fingers with the exception of the fourth. This done, the material must be held between the thumb of the left hand and the upper side of the mesh, and you must pass the needle back round the mesh, by which the material will form a still longer loop, which will also pass over all the fingers, including the fourth, which was not included by the former loop. Your needle will have thus been placed in the front of the mesh, and is to be carried between the fingers and the mesh, so as to pass under the loop first made, and then over that part of the material which is thrown backward to form the second, or last made loop. Having got thus far, you are to be careful to keep the needle in





its place, while you so move the right hand, as to pull it (the needle) through, when it will be, of course, in the right hand, and all the fingers except the little one, must be released. The one still confined is to hold the second loop which included it when first formed. By this retention of the little finger, the material is drawn to the mesh, and the knot which has been by this somewhat intricate process formed, is to be drawn to the foundation as tight as possible. Thus you form each successive loop, until you have obtained the number required, and as you find your mesh become inconveniently full, drop some of those formed off the end, and push the remainder onward; and when you have constructed as many loops as are necessary for the article you intend to form, draw the mesh out, and you will have a row of loops all perfectly formed, suspended from the foundation by the several knots, which, if properly made, will move in any manner you please along the loop of twine. It is to be noted, that the long loop just referred to, is to be fastened to the knee or any convenient support, and that the material, after being attached to the needle, is to be fastened by a knot to this foundation loop. In netting the next row, you have only to let the work be turned over, and you will find that the ends of the row have become reversed. In netting a third row, you will form it like the first;

thus the netting will proceed from left to right. It is needful to observe, on commencing the second and each following row, you must so place the mesh as that it will be close to the lower edge of the row previously netted, and you must repeat the motion of the needle according to the instructions already given. You will see the necessity for the netting needle moving freely, and in order to do this, you must always be careful to have a sufficient quantity of the material wound upon it; without this, freeness of motion will be found impossible, and much inconvenience and delay will ensue in consequence. We have done our best to render the instructions plain and intelligible, —attention and practice must do the rest.

**BEAD STITCH.**—To execute this stitch properly, requires care, but it is very ornamental. Beads of all kinds may be introduced. In order to net with beads, you must procure a long taper darning needle: the stitch is as follows; string a bead upon the thread or silk you net with; this bead is to be brought to the front of the mesh, and held there until the knot is made; at the back of the mesh bring the needle and thread, passing the point through the bead which is upon the front of the mesh. The needle and thread are then to be drawn through it, by which means the bead will be brought quite up to the knot just made. By working the beads in this manner, they will be

kept stationary upon the thread, and so remain in their places, and impart much beauty to the work.

**SINGLE DIAMOND NETTING.**—This is easy of execution. You have only to net each alternate row with the material twice round the mesh in the first row, and in the second to reverse the loops. Thus the material will be only once round the mesh in those loops in which it was twice round in the previous rows.



**DIAMOND NETTING, ON FIVE STITCHES.**—You are to commence with a long loop, then net five loops plain, repeat to the end of the row, finishing with a long loop. Second row, begin with a plain loop, make a loose stitch to meet the short loop in the previous row, and withdraw the mesh before commencing the next loop, work four loops plain, and so proceed. Third row is commenced as the second: withdraw the mesh as before, and work three plain loops. Begin the fourth row with a plain stitch, work a long loop, then a loose stitch; withdraw the mesh, and work two plain stitches; again withdraw the mesh, work a plain stitch, and so proceed to the end. The fifth is to be begun with two plain stitches; then form



a loose stitch, withdraw the mesh, work one plain loop, again withdraw the mesh, and finish with two plain stitches. The sixth row commences with three stitches plain, then make a loose stitch, and finish with two plain ones. For the seventh row, commence as in the last case; make a long loop, and finish with two plain stitches. The eighth row begins with three stitches in plain netting; withdraw the mesh, net one stitch plain, make a loose stitch, again withdraw the mesh, and finish the row with a plain stitch. In doing the ninth row, net two stitches plain, withdraw the mesh, net two more plain stitches, make a loose stitch, again withdraw the mesh, and finish with a plain stitch. The tenth row is begun as the last, but instead of the loose stitch, net a plain one, then make the loose stitch, and withdraw the mesh. The mesh proper for this kind of netting is No. 18, and the silk called second-sized purse twist is the best adapted for this kind of work.

**GRECIAN NETTING.**—This is beautiful, and should



be worked with fine silk and with two meshes, Nos. 9 and 18; one plain row is to be netted with the large mesh, and then in the next row employ the small one. The silk is to be twisted round the fingers as in plain netting, and the needle must pass through the finger loop

into the first stitch, and thence into the second. Then let the second be drawn through the first, and the first through the second, finishing the stitch by releasing your fingers, and pulling the material tight. The succeeding stitch is a small loop, that appears to cross the stitches twisted together. These three kinds of stitches form the pattern, and are to be repeated until the work is completed. Grecian netting may be employed for a variety of purposes, and you can, of course, vary both the material and the meshes, as best accords with the design you are intending to accomplish.

**DOTTED NETTING.**—This is easily done. Cast on the number of loops you require, and proceed as follows. Begin with long loops, in which you next increase two stitches; repeat to end of row. None of the rows are at all varied.



**FRENCH GROUND NET.**—You must have an even number of loops on the foundation, then proceed. First row, plain stitches and long loops alternately; second row, plain; make a loose stitch, and repeat. Begin the fourth row with a loose stitch, net one plain, repeat to the end; commence the fifth row by netting one plain loop, make a long loop, and the little loop as in the third row; in

coming after the last long loop, the little loop must be exchanged for a plain stitch.

**HONEYCOMB NETTING**—You are to make an even number of loops, putting the silk twice round a No. 18 mesh; for the second row net with the silk once round the mesh, and put the first stitch through the se-



cond at the back, and net it: then the second stitch is pulled through the middle of the first and netted: you do the same with each two of the other stitches, and must be careful not to burst them. For the third row, the silk is put twice round the mesh, and the netting is plain. You proceed thus in alternate rows until the work is done.

**HONEYCOMB NETTING, WITH TWO MESHES.**—The



meshes proper are Nos. 9 and 16. Cast on an even number of stitches, and net the first row plain, with the No. 9 mesh. With No. 16 mesh net the second row, working the second stitch first, and the first second, and so proceed netting the fourth stitch, and then the third, and so on to the end. Work the third row with No. 9 as before, and the fourth row as the second, only netting the first loop plain, and then taking, first the third, and then the second, and so on to the end, finishing with a loop in

plain netting. The next row is done plain with No. 9, the next with No. 16, exactly as the first twisted row. The odd stitch, netted plain, only occurs at the commencement of each alternate row of netting done with No. 16. This kind of netting is proper for a veil.

**ANOTHER KIND OF HONEYCOMB NETTING.**—Use a mesh No. 17, and set on any even number of stitches. Net the first row plain, having the silk round the mesh twice. For the second row you put the silk once round the mesh and net the second loop, having previously half twisted it. Then net the first loop plain, net the fourth as the second, again net a stitch plain, and thus proceed with plain and half twisted stitches alternately. The third row is the same as the first, and the fourth as the second. These kinds of netting are very pretty for purses, bags, &c., and may be done in different colors if the purse is worked in four or five rows of plain, and the same number of honeycomb netting.

**LEAF NETTING.**—This is pretty when executed properly. You should work with cotton, and a No. 14 mesh. Five loops are required for each pattern. Commence the first row by netting two plain loops for the edge, then net three plain in the next loop, increase four and repeat this operation to the end of the row ; finish with two



plain loops. Begin the second row as before, and collect all the loops increased in each of the twice four loops formed in the last row into one; then net four loops plain; repeat this to the end of the row, and net two plain as before. The third row is plain netting. The fourth row has two loops netted plain, then two more plain; you then increase four on each of the next two loops, net one plain, and repeat the operation to the end of the row; finish by netting two stitches plain. Fifth row, commence as before, net one plain loop, collect the increased loops as in second row, net three plain, and so repeat; net two plain to finish the row. The next row is netted plain. Repeat these rows as often as your work requires it.

**MALTESE NETTING, IN SPOTS.**—This is neat and



elegant: it is done as follows. The first two rows are netted plain: you commence the third row by netting seven stitches; the silk is then to be passed round the mesh, and the needle brought under the knot in the second row, but without netting it; that is between the stitch you have last netted, and the one you are about to net. A loop is then made, which is not to be netted separately, as that would increase a stitch in the next row; but it is to be taken up with the last of the seven stitches previously netted. If you desire the spots to appear



very distinct and prominent, let the silk pass twice round the mesh, and afterwards through the loop, and repeat the operation to the end. You may do this spotting either as it appears in the pattern, or in almost any form you please.

**PLAIN OPEN NETTING.**—This is neat and elegant,



and is easy to be accomplished. The process is merely to net three plain rows on a foundation of any number of stitches you please, and then to net a row of loop stitches for the fourth row, and thus proceed with three rows of plain netting, and one row of loops, as often as you please.

**ROUND NETTING.**—You commence making the



loops, as in common netting, by twisting the silk round the fingers, then pass the needle and silk through the finger-loop, and bring it up on the back side of the mesh, between it and the fore finger; the fingers and loop are still to be kept on them as before; the middle is then to be reversed, and brought down through the first loop) on the foundation), and taking a slanting direction over the mesh. Having drawn it entirely through, you withdraw your finger from the loop as in ordinary netting. You work every succeeding loop in the same way.

## CHAPTER XV.

## NETTING.

## EXAMPLES IN NETTING.

**HONEYCOMB MITTENS.**—You commence by casting on fifty stitches; the first four rows are to be netted plain; after which, you net one row with the silk, twice round the mesh; again net two rows with the silk round the mesh once; you then commence netting rounds, and net rows as before. The first row is to be netted with the silk twice round the mesh; the second is in honeycomb pattern; the third round is executed as the first, and the fourth as the second; for the fifth round, you net eleven stitches with the silk, round the mesh, as in the first row, and make two increased stitches in the twelfth loop; in the next row, you are to net five stitches, and increase two, netting the whole, as in the first row; net the seventh like the second, and let this be repeated for the four succeeding rounds, a plain and a pattern round alternately: in the next round, which is plain, pass the

silk twice round the mesh, and net seven stitches; increase two stitches in the eighth round, and net seventeen in plain and pattern, alternate rounds; in the eighteenth, increase two, and net five rounds; again increase two, and net five; and on each side again increase two; net three rounds after the last increase, continuing to net till you arrive at the stitch over the last stitch you increased, and net it to the one corresponding to it on the other side of the thumb; if it does not fit as it ought to do, you must decrease, until that object is secured; you are to finish the thumb, by netting a round with the silk, put twice round the mesh, and two rounds in plain netting; the silk is to be fastened to the side of the thumb, in order to finish the hand; and you are to net plain and pattern rounds successively. When the mitten is nearly the length you wish, finish in the same manner you did the thumb, using double silk.

**NETTED CUFFS.**—The materials are German wool and French floss silk, and the work is executed with a mesh, No. 11, and a small steel one, No. 15. You commence on a foundation of fifty-four loops; and in order to form the right side, you net one row of wool with the large mesh, and three rows of silk with the small one, alternately, till you have netted twenty-four rows. Then you form the wrong side, by netting one row of wool with the larger mesh, and two rows of the

same material with the small one. You will require nine rows netted with the wide mesh, with two narrow rows between each. Then net one wide row with wool, having in each loop three stitches; above this, net one narrow row of silk, and do the same at the other end. You have only to double the cuffs, turning the plain side inmost, and the rows of wool and silk will form a kind of border and finish to the whole.

NETTED OPERA CAP.—Work with one mesh, half an inch wide; and another, smaller, of steel; and begin on a foundation of seventy-four stitches. You must procure in double German wool, two colors that contrast well: commence with the darkest shade, and net with the wide mesh one row; the second is to be netted with the narrow one, and so on alternately: the sixth and seventh are both worked with the narrow mesh: then net five more rows with the wide and narrow meshes, alternately: this done, you commence with the other color, and net one row, having three stitches on each loop of the row preceding: you now introduce silk of the same color as that of the wool first used, and net one row with the narrow mesh; in that row all the stitches of the last row, netted in wool, must be taken up separately: the foundation is now to be removed, and rows of the lighter colored wool and silk, are to be netted to cor-

respond. Net another piece of work in exactly the same manner as the former, and taking one of the pieces, fold it in the middle, and net one row with the narrow mesh in the centre row of knots: in the piece thus doubled, proceed to net a row with the wide mesh, then two with the narrow one. and again one with the wide mesh. The other piece is then to be folded in the same manner, and united to the former one by netting a row, taking up as before the centre row of knots. This makes the front of the cap appear in four pieces. At the back, in the centre row of knots, net a row with the narrow mesh, to keep it on an even fold. You draw up the cap at the end. and put the strings on. This completes it.

NETTED SCOLLOP EDGING.—You work this with a



flat mesh, and set on as many stitches as you intend to have scallops. The flat mesh should be No. 3; and you will also

require two round ones, one No. 14, and the other No. 18. Begin to work as follows. Net the first row with the flat mesh, and increase eighteen stitches into each of the loops on the foundation. For the second row, use the mesh No. 14, and net a plain stitch into each loop. Then, with the mesh No. 18, net the third row in long loops, by passing the material twice round the mesh; you are to increase two stitches in

the same loop, and so continue to the end of the row. In the fourth row you use the mesh No. 14, and leaving all the increased stitches without netting them, net the long loops plain. The fifth and sixth rows are netted plain with the mesh No. 14, which finishes the scollop.

**A PLAIN SCOLLOP.**—You must cast on one stitch for each scollop: this is the first row. For the second, use a flat mesh No. 1, and increase twenty stitches in each loop. Net the third with a round mesh No. 14, netting all the increased loops plain. The two next rows are netted plain, with the same mesh, which finishes the pattern.



**CAP BORDER SCOLLOP.**—You commence with one stitch for each scollop, as in last pattern. For the second row, use the flat mesh No. 1, and increase in each loop twelve stitches. Net the third round with the round mesh No. 15, and be careful to net all the increased stitches plain. The last row is netted plain, with the same mesh as the preceding one. The cotton used in the netting of these scollops should be about the size of what is called third-sized purse twist.

**NET CRAVAT.**—This is netted with German wool, and with a mesh No. 9. Having cast on 400 stitches,

in the color you intend first to use, net twenty-three rows in plain netting. Then introduce the other color, or white, and again in the same manner net twenty-three rows. Proceed thus till you have three stripes of each color, then net the two sides together, and draw up the ends. You may add tassels if you choose.

**A NET SCARF.**—This is to be worked with two flat meshes, No. 8, and No. 2, and in that kind of silk called *dockers*. You are to commence by casting on 210 stitches, and netting four rows with the smaller mesh, and thirty, or thirty-two with the larger one. These repeated six times, completes the scarf. You must add the four narrow rows, which will complete the edge. The scarf is to be drawn up at each end, and have tassels attached.

**A LONG PURSE, IN POINTS.**—Upon your foundation loops, put sixty stitches in one of the colors you intend to use, and return on them. Then in the next row, put on forty stitches, the next forty, and so on to ten, always returning on the number last put on, and leaving the ten unnetted. You then, with another needle, introduce your other color, and put on ten stitches upon the foundation loops, commencing ten loops from the sixty of the first color. When you have reached the last of the sixty, which you will do when you have put on the ten, you must draw the mesh out, and pass the needle with the second color,

through the concluding stitch of the first, working back upon the second color the ten stitches last introduced. The rest of the row is increased ten, and you must then decrease, as you did with the first colour. One pattern is then complete; and you re-commence and proceed as before.

**NETTED WOOL SCARF.**—Cast on 170 loops, net four rows of one shade, begin with the dark shade, finish with a light border to your taste; nine shades of wool, two skeins of one shade, the ends finished with silk tassels.

**SMALL HALF NECKERCHIEF.**—Cast on 180 loops. Second row, net ninety loops, and then net one without putting the wool over the mesh, drawing the knots close together, (this forms the back) then net to the end of the row. Third row, the same as the second, but leave the last loop (which forms the cross side) decreasing two loops every row; this process to be repeated to the end; when finished it will require stretching, and takes about fifteen skeins of wool, the border shaded from dark to light seven shades.

**SQUARE WOOL NECKERCHIEF.**—Cast on 560 loops: in casting on tie a thread at every quarter, that is, at the 140, the 280, the 420, and the 560 loops, to shew where to take in, which is done by netting one loop at every quarter without putting the wool over the mesh, and drawing the knots close together; this



decreases four loops every round, seven shades for the border, two rows of each shade, from dark to light, and from light to dark; centre all of one shade: finish the border by netting every other loop with a wider mesh, or with a fringe: takes five dozen skeins of German wool.

**NETTED MITTENS.**—Take silk of any color you please, and having made a proper foundation, net until you have completed twenty-four rounds of fifty stitches. In the twenty-fifth round you are to net twenty-two stitches, in the twenty-second round net two, and then net six plain stitches; in the seventh again net two. Then make the twenty-sixth round plain netting, and in each alternate round net two entire stitches, until you have completed seventy-two rounds, after which the thumb is to be formed, by separating the stitches added with the six centre ones, when you will have thirty-two; you net the first and the last together, and gradually diminish the size to the width you require. You can make the thumb of any length you please: Having fastened your silk, and cut it off, unite it neatly to the thumb-joint, and continue the mitten, which is done by making four stitches, two on each side of the joining, and you net the mitten as long as you deem necessary. You work the back, and

put on any kind of trimming you deem most appropriate.

**NETTED FRINGE.**—You use silk of the proper color, and will require three meshes; one half an inch wide, on which net three hundred stitches, then with a steel mesh (the first is of wood or ivory), No. 15, net a row, on which you are to net three stitches in one. Then, with the same mesh, net a plain row, then net the next row with the silk thrown twice round the mesh, then with the silk once round the mesh net three rounds, and with the third mesh, a quarter of an inch wide, net one row, and the fringe is finished.

**STRIPED NETTED PURSE.**—The material is purse-silk, and you work on a foundation of seventy-two stitches, with a steel mesh, No. 17, commencing by netting four rows plain, then with the silk put twice round the mesh net one row. In the next row the second stitch is to be netted before the first, and while doing so you must turn it half round; net the first in the same manner, and so proceed, taking first the fourth and then the third, &c., to the end of the row. Next you are to net three rows plain, and then one with the silk twice round the mesh, then net a row, as before, taking the second stitch before the first, and so proceed till the purse is of

the required length or width. Trim it as you please.

**ROUND NETTING PURSE.**—You have the same number of stitches on the foundation as in the last example, and a steel mesh, No. 14. The rows are all alike. You draw the needle through the stitch, the same as in common netting, but previous to its being drawn tight it must pass under that portion of the silk which passes through the stitch. The purse may be netted to any length required, and trim it as fancy may direct.

**A PURSE, IN POINTS.**—The material is silk, and the purse is begun on a foundation of eighty loops, which is the width, and you net it fifty loops long. You are first to net thirty-one loops with one color, and back again; then in the same manner and back again, twenty-eight, twenty-five, twenty-two, and nineteen respectively; and at the distance of nineteen loops commence with the other color, and net as before, until you come to the side already executed; connect them together by passing the needle through the side stitch. You will then have netted half a point, and of course, by reversing the number of loops the point will be completed. This is elegant, when executed with proper care.

**NETTED CURTAIN.**—Cotton, rather coarse, is the proper material, and two meshes are required, one

three-eighths of an inch, and the other seven-eighths of an inch wide. Commence with 350 loops, and net twenty rows with the small mesh. Next use double cotton, and net one row with the large mesh, netting two loops in each one. Then, with the small mesh net one row, taking in this case the double stitch previously netted as only one; net the next row with the small mesh, and then with the large one repeat the row of double loops. This finishes the pattern, and you commence as before. The curtain is finished with a knitted fringe.

CURTAIN FOR A FRENCH BED.—Cotton is the proper material, and you must have a mesh one inch wide. Net in plain or fancy netting 195 rows upon a foundation of 150 loops, and trim it with a border or fringe to correspond.

SHADED SILK NETTING.—This is beautiful when the shades blend well together. Of course, each row must be worked in one shade, and the next needleful must be matched with the utmost care. It is not possible to give minute rules on such a subject; but, in this, as in other things, practice will insure success.

These directions are all that are necessary, and if duly attended to, will enable the young lady to attain proficiency.

## CHAPTER XVI.]

## CROCHET WORK.

## STITCHES AND EXAMPLES IN CROCHET

**ELEMENTARY STITCH.**—Form a chain the required length, which is performed by drawing one loop through the other, until the proper quantity be obtained; this constitutes the foundation. Take the crochet, which must be used in a slanting direction; something in the same manner in which a pen should be held, then pass it through the end loop of the chain; and on the crochet place the silk or wool, which must be drawn through the loop; continue thus backwards and forwards, which produces a kind of ribbed crochet. This is considered the most simple for the first practice. Hold the work between the forefinger and the thumb; the silk or wool to be passed over the forefinger, under the second, and

over the third. An ivory crochet is best suited for beginners, but in progressing a steel one is preferable, rendering the stitches more even and regular.

**CHAIN STITCH.**—Draw the thread through the loop on the needle.

**SINGLE CROCHET.**—Keep one loop on your needle ; put the needle through the upper edge of the chain, and draw the thread through the chain stitch and the loop on the needle at the same time.

**DOUBLE CROCHET.**—Insert your needle into the upper edge of the chain stitch on the work, and draw the thread through the work : then through the two loops on the needle.

**LONG CROCHET.**—Catch the thread round the needle before you insert it into the work ; draw the thread through the work, and then through *one* loop, then through *two* loops, then through the *two* loops remaining on the needle.

**DOUBLE LONG CROCHET.**—Catch, or place, the thread *twice* round the needle before you insert it into the work ; then through one loop, and then through *two* loops successively, until you have drawn the thread through all the loops on the needle.

**TREBLE LONG CROCHET.**—The same as double long crochet, with the simple difference of the thread being put three times round the needle instead of twice.

**OPEN CROCHET.**—Catch the wool round the needle

before you insert the needle into the work ; draw the thread through the work, then through one loop, then through *two* loopes, again through two loops, and then through *one* loop.

**TO CARRY ON TWO THREADS AT THE SAME TIME.**—Place the thread you are not using over the first finger of your left hand, and when you draw the thread you are using through the work, take it below the one you are not using ; and when you draw it through the loops on the needle, catch the thread up above the one over your finger. Of course, you can only carry on two threads when you work in double crochet stitch.

**ROUND**—Is when you continue working all round any piece of work.

**ROW**—Is when you work backwards and forwards, or from end to end of your work.

**INCREASE.**—Put your needle twice into the same stitch.

**DECREASE.**—Put your needle into two stitches at the same time, or miss a chain stitch.

**TO JOIN THE THREAD.**—Place the end of the thread on the forefinger, the end towards the point of the finger, work over six stitches in the way explained.

**FORMING THE EDGE STITCH.**—A loop must be drawn through the first loop or stitch on the first

round, then another loop through the one just formed. This completes the edge stitch.

**GERMAN METHOD OF CASTING ON.**—Loop on one stitch, pass the second needle through it; then knit one stitch, put it on the left hand needle without removing the right hand needle: then knit one stitch, and continue thus until the sufficient number is obtained.

**DRESDEN STITCH.**—Foundation made by one row of single crochet. The needle must be passed through under both sides of the chain: then double crochet it.

It is necessary to work crochet rather loosely.

Each stitch in the description of the patterns is to be repeated until the round or required length is obtained.

The words, loops and chain stitches, signify the same.

When choosing wools of different shades for Crochet Work, it is not so necessary that the shades be so near in resemblance with regard to colour as for knitting; the effect indeed being better when the shades are not too close.

**PINE PATTERN COLLAR.**—Make a chain fifteen inches long. In working this pattern, you must break off your thread at the end of every row, and commence always at the other end; fasten your ends



in the same manner as described in working the broad lace.

**FIRST Row.**—Long crochet into every chain stitch.

**SECOND Row.**—Make a chain of five, and join them to the last row in the fourth chain stitch with one long crochet stitch, another chain of five, joining them with two double crochet stitches on the next fourth and fifth chain stitches, again a chain of five, joining every alternate five with a long stitch. You begin and end all the rows with the chain stitches, and tie on the thread in the third stitch.

**THIRD Row.**—Make a chain of four, then put nine long stitches into nine successive chain stitches, four on each side of the long stitch, always making four chain stitches between each nine long ones.

**FOURTH Row.**—Make a chain of eight, then put seven long stitches on the seven chain stitches in the middle of the nine long stitches in the last row, and make a chain of six between each seven.

**FIFTH Row.**—Make a chain of ten, then make five long stitches over the seven in the last row, and a chain of eight betwixt each five.

**SIXTH Row.**—Make a chain of twelve, then put three long stitches over the five in the last row, making a chain of ten betwixt each three.

**SEVENTH Row.**—Make a chain of nine, then one long stitch into the centre of the last chain, then a

chain of six, and put one long stitch into the centre of the three in the last row, again one long stitch into the centre of the chain; making always six chain stitches betwixt each long stitch.

**EIGHTH Row.**—Make a chain of six, then put eleven long stitches into eleven successive chain stitches, commencing one chain stitch from the point of the last pine, and make four chain stitches betwixt each eleven long stitches.

**NINTH Row.**—Make a chain of eight, then put nine long stitches over the eleven commencing one from the end, and always make a chain of six betwixt each nine long stitches.

**TENTH Row.**—Make a chain of ten, then put seven long stitches over the nine in the last row, with a chain of nine betwixt each nine long stitches.

**ELEVENTH Row.**—Make a chain of twelve, then put five long stitches over the seven long stitches in the last row, with a chain of eleven betwixt each five long stitches.

**TWELFTH Row.**—Make a chain of fifteen, then put three long stitches above the three centre stitches of the five in the last row, making a chain of thirteen betwixt each three long stitches.

**THIRTEENTH Row.**—Make a chain of ten, then one long stitch in the centre of the chain in the last row, then a chain of eight, and one long stitch in the

centre of the three long stitches in the last row; the next long stitch is put in the centre of the chain, make eight chain stitches betwixt each long stitch.

You now commence **THE BORDER.**

Tie the thread on at the neck.

**FIRST ROW.**—Put three long stitches into the open betwixt each row in working down the ends, and make two chain stitches betwixt each three; after you pass the end the opens will be longer, so put six long stitches into each, but always make a chain of two betwixt each three.

**SECOND ROW.**—Put two double crochet stitches into the first open betwixt the three in the last row, then make a chain of three, and put two long stitches into the next open, with one chain stitch betwixt the two long ones, again a chain of four, and two double crochet stitches into the next open, then the chain of three and the two long stitches.

**THIRD ROW.**—Put three double crochet stitches above the two long stitches in the last row, and make a chain of six between each three double crochet stitches; in passing round the corner, put a few more stitches into the chain to make it lie flat.

**BRUSSELS LACE COLLAR.**—Make a chain ten inches long.

**FIRST ROW.**—Close long crochet.

**SECOND ROW.**—Make a chain of five, join it to the

last row on every third chain stitch, with a double crochet stitch, again five chain stitches, joining them to the work every third stitch.

**THIRD ROW.**—Make a chain of five loops and join them by a double crochet stitch to the centre stitch of the chain in the last row.

**FOURTH, FIFTH, SIXTH, SEVENTH AND EIGHTH ROWS**—Are done in the same manner as the third.

You now break off your thread and join it at the neck part, so as to work round each end.

**THE BORDER.—FIRST ROW.**—Put five long stitches into the end of the first row at the neck, make a chain of three, then a long stitch into the centre of the hole, then a chain of three, five long stitches into the next hole, a chain of three, then the single long stitch, again the chain of three, and then five long stitches into the next hole.

You break off your thread at the end of every row, and commence always at the same end in working the border.

**SECOND ROW.**—In this row you put six long stitches together, and commence the long stitches at the centre of the five stitches in the last row, you then make a chain of three, then put a single long stitch into the first of the next five close long stitches, again a chain of three, and then the six long stitches.

**THIRD ROW.**—You now make seven long stitches

close together, putting the first of the seven on the centre of the six in the last row, then the chain of three, and again the single long stitch at the commencement of the next six close stitches in last row.

**FOURTH Row.**—You now make eight long stitches close together, commencing them as in the two former rows, at the centre of the close stitches in the last row, then a chain of three, and the single long stitch in the same manner also.

**FIFTH Row.**—You make nine long stitches close together, commencing them as in the former rows, and working the chain and single stitch in the same manner also.

**SIXTH Row.**—You work this row all the long stitch close together, that is, put your needle into every chain stitch.

**SEVENTH Row.**—You make a chain of six, and join it to the work on the fifth and sixth chain stitches, by two double crochet stitches.

**VALENCIENNES PATTERN.**—Work with a very fine needle and cotton. Make a chain twelve inches long.

**FIRST Row.**—Long crochet into every chain stitch.

**SECOND Row.**—Long crochet, with a chain of two betwixt each stitch, and put your stitch into every other chain stitch in the work.

**THIRD Row.**—Put one long stitch immediately over the long stitch in the last row; after having

done eight stitches you put three long stitches close together.

**FOURTH Row.**—Put one long stitch over every long stitch in the last row, but when you come to the three together, you put three long stitches into the hole before the three, and put one into every chain over the three till you come to the other side, when you put three again into the next hole. You then continue your one stitch over the one in the last row with two chain stitches betwixt each, until you come to the next three close stitches; you work across them in the same manner as the last.

**FIFTH Row.**—You work this row same as the last, putting three into the hole before and after the close stitches, and one into every chain stitch over them, with one long stitch over every single long stitch.

**SIXTH Row.**—You put three long stitches into the hole before the close stitches, and seven stitches, one into every chain stitch, which makes ten close together; you then put one stitch into every other chain with two chain stitches betwixt each until you are past the close part; you then put one over the one in the last row, as in the former rows.

**SEVENTH Row.**—You work this row the same as the last, but only make three close stitches, which you put in the centre of the close ones in the last row.

**EIGHTH Row.**—Put one long stitch over every long one, and put a chain of two betwixt each long stitch. There are not any close together in this row.

**NINTH Row.**—Same as the third row, but put the three stitches that are together opposite the point of the last spot.

**TENTH Row.**—Same as the fourth row.

**ELEVENTH Row.**—Same as the fifth.

**TWELFTH Row.**—Same as the sixth.

**THIRTEENTH Row.**—Same as the seventh.

**FOURTEENTH Row.**—Same as the eighth.

You now commence—

**THE BORDER,** and work round each end.

**FIRST Row.**—Tie your thread on at the neck, and put three long stitches into each hole, and make one chain stitch betwixt each three long stitches.

**SECOND Row.**—Put one long stitch into the open betwixt each three in the last row, and make a chain of two betwixt each long stitch.

**THIRD Row.**—Put three long stitches into each hole, and make one chain stitch betwixt each three long stitches.

**FOURTH Row.**—Make a chain of eight and join it to the work by two double crochet stitches betwixt each six stitches in the last row.

**FIFTH Row.**—Work double crochet up to the

centre of the chain stitches in the last row, then make a chain of eight; join it by two double crochet stitches to the centre of the next chain, again a chain of eight; join them to the centre of the next chain, and work double crochet into every chain stitch until you come up to the centre of the next chain, then make your eight chain stitches again.

**SIXTH Row.**—Make a chain of five from each point of the thick work, then work double crochet up to the centre of the chain in the last row. You now make a chain of nine and join it to the centre of the next chain, work double crochet down to the point of the thick work in the last row.

**SEVENTH Row.**—A double crochet stitch into every chain stitch.

**BROAD HONITON EDGING.**—Make a chain as long as required.

**FIRST Row.**—Long crochet into every chain stitch.

**SECOND Row.**—One long and two chain stitches; missing two on the work.

**THIRD Row.**—Double crochet.

**FOURTH Row.**—Eight chain and two double crochet stitches, missing four stitches on the work.

**FIFTH Row.**—Six double crochet into the chain; then four chain.

**SIXTH Row.**—Four double crochet above the six; then six chain.



SEVENTH ROW.—Two double 'crochet stitches above the four ; then eight chain.

EIGHTH ROUND.—Double crochet.

LADY'S POLKA, WITH ERMINE BORDER.—You will require ten ounces of double Berlin wool,—claret looks well—two ounces of white, and half an ounce of black for the border. Work with an ivory needle No. 10.

BODY.—It is all wrought the double crochet stitch, always remembering to make a chain stitch before you commence the rows, to keep it straight at the edge

You commence at the waist, make a chain of one hundred loops, or as many as will go round the waist. Work twenty rows, but on the tenth row you commence letting out for the gusset in-front ; do so by putting two stitches into one every other row a finger length from each end. When you have twenty rows wrought, you commence the back.

Work sixteen rows on the fifty middle stitches, leaving an equal number at each end for the fronts. When you have the sixteen rows wrought, you begin to slope at the shoulders, which you do by *not* working the last stitch on the row, and by *not* making the chain stitch before you commence the rows. You work twelve rows after you begin the slope ; you then break off your thread, and tie it on to work the front part.

You continue the increase at the gusset for other six rows, work sixteen rows from where you tied on the thread, then commence the slope at the throat, which you do in the same manner as the slope at the shoulder. When you have other twelve rows done, break off the thread, and work the other front to correspond.

You now work the jacket part. Tie on the thread at the waist, and work twenty-six rows, making it round at the ends, which you do by *not making* the chain stitch at the beginning of the row, and by commencing the rows on the second stitch.

You must let it out, to form the shape, on every third row; do so by putting two stitches into every fourteenth stitch.

You now sew the shoulders together, and commence—

**THE BORDER.**—Tie on the white, and work two rows all round, then place in the black, and work a round, carrying on both threads at the same time, and work six stitches with white, and two with black.

You then work a round all white.

Then one with six stitches white and two black, placing the two black stitches betwixt the two black in the former row.

You then work another row all white.

Then one with the two black stitches in it, but

place them above the first row with the black stitches.

You finish with two rows all white.

**SLEEVE.**—Make a chain of fifty loops, work fifty-four rows, and then commence the slope at the top, slope on both sides until it is nearly to a point, in the same manner as the slope at the shoulders.

Sew the sleeve together, and work the cuff; work all round, and in the same manner as the border round the body.

Sew in the sleeves.

**ELEGANT OPERA CAP.**—It will require half an ounce of shaded amber Berlin wool, and six skeins of white.

Commence with white; make a chain not quite half a yard long.

**FIRST ROW.**—Open crochet.

**SECOND ROUND.**—Take the amber, and work along each side of the white. Put a long stitch into every chain stitch, for a finger length up each side. Put a double crochet stitch into every other chain stitch, and make a chain stitch betwixt each double stitch, along each side of the middle part.

**THIRD ROUND.**—Put a long stitch into each chain stitch round each end, and up each side, but put two into each in turning the end, and then work along the middle part in the same manner as the last round.

**FOURTH ROUND.**—Same as the last. but commence the double crochet stitches three or four stitches nearer the ends.

**FIFTH ROUND.**—Same as the last.

**SIXTH ROUND.**—Take the white and commence the frill. Put two double long stitches into each chain stitch round each end, and half way up the broad part. The remainder of the broad part you put one single long stitch into each chain stitch, and along the narrow part you put a long stitch into every other chain stitch, with a chain stitch betwixt each long stitch.

Finish with a double crochet row of the amber. Draw a ribbon down the open row in the centre.

**NARROW FRENCH EDGING.**—Make a chain as long as required.

**FIRST ROW.**—Open crochet—that is, one long, one chain, miss a chain.

**SECOND ROW.**—Two double crochet, then seven chain, missing three chain stitches.

**THIRD ROW.**—Two double crochet stitches above the two in the last row, five chain, one double crochet into the centre of the seven chain, then five chain.

## CHAPTER XVII.

## T A T T I N G .

## EXPLANATION OF STITCHES.

**TATTING OPEN STITCH.**—Take your tatting needle,



and having threaded it with the proper material,

make a knot at the end. In order to make the loops, put the knot, just made, on the fore finger of the left hand, and form also a loop round the second, third, and fourth fingers, extending them for that purpose. These loops are made by carrying the thread round the back of them, and bringing it to the forefinger again, so as to pass over the knot. In this position they must be held tightly down by the pressure of the thumb. You will observe that the thumb and fore finger are never to be moved while you form the scallop, but you are to bring the needle

N

and thread towards you in a straight direction from the fore finger and thumb, between the second and third fingers: the needle is then to be inserted from behind the finger-loop, up through the middle, between the thread which is on the needle, and the thread round the fingers. You must be careful to have the thread (on the needle) between you and the needle, after you have drawn it through. From the right hand to the left the needle must be extended as tight as possible, leaving loose the loop which is round the finger, as you make the stitch with the loop, and not with that portion of the thread which is next the needle. You are now to withdraw the second finger, and allow the loop round the fingers to form round the thread. The fingers are then to be again inserted, and form the stitch with the second finger, by drawing it up to its proper place, close to the thumb. This will finish the stitch. For the next, cast the thread over the back part of the hand, instead of bringing it to you as in the former stitch, and let the needle be inserted down through the finger loop, between the first and second fingers; then draw it up through between the two threads over the back part of the fingers, and form the stitch with the second one, as in the previous stitch. You work the third stitch the same as the first, only longer, that it may form a long loop; and thus pro-

ceed: after this, the thread is to be drawn up, so as to form the scollop.

**STAR TATTING.**—The material for this kind is bobbin, such as is used for children's caps. You have only to work six scollops, and draw them up close, so as to form a star. They make a beautiful trimming, and look extremely neat.



**COMMON TATTING EDGING.**—Make the loops, and work the first stitch as in the first pattern, then work twenty stitches the same way, to form the scollop. When it is finished, you must draw up the thread tight, and then commence another. If it has been properly done the scollop will draw freely.



## CHAPTER XVIII.

## EMBROIDERY AND LACE WORK.

## EXPLANATION OF STITCHES.

**SATIN STITCH.**—This resembles the threads in satin, and is much used in embroidery. You make a knot at the end of the cotton, silk, or worsted; and bring it through the material on which you intend to work, from the under side to the upper one. Next, the needle is again put through to the under side, at about half an inch distance, and is then put back and brought to the upper side, about half way from the first point; the next stitch is carried to the same distance from the second; again the needle is brought back, and the same process is repeated. In working on a surface, the stitches run in parallel lines to each other, and are taken the length-way of the figure or subject you are making. They are also of unequal lengths, in order that the ground may be more effectually covered. In the working



of drapery, you must be sure to take each stitch the way the threads or grain would naturally fall.

**BUTTON HOLE STITCH.**—The needle must go in on the wrong side, and be brought out on the right five threads down. To make the stitch, the needle is passed through the loop, before it is tightened or drawn close.

**EYELET HOLES.**—These are first run round; then a hole is cut out, or made by a piercer, which is the preferable way; and the needle is passed through the aperture, under the inner thread, and you sew round it thickly, so as to entirely conceal it. You make oval eyelet holes in the same manner, making the opening oval, instead of round.

**FORMATION OF BARS.**—You take four threads of the muslin on the needle, and sew three times over them, passing the needle through the same opening each time, and drawing the four threads as close as possible. Each succeeding four threads are taken up the same way; and thus the required number of bars can be easily formed. The thread in this stitch passes from bar to bar, on the right hand.

**EMBROIDERY FEATHER STITCH.**—Leaves are often worked in this stitch, which is only an elongated button-hole stitch. Its appearance, on a leaf, is very beautiful.

**GLOVER'S STITCH.**—This is the same as button-

hole stitch, only each stitch is taken a little higher up than the one which preceded it.

**DOUBLE BUTTON HOLE STITCH.**—This is two stitches together, then the space for two left unoccupied, then the two button-hole stitches repeated, and so on alternately.

**HALF HERRING-BONE STITCH.**—This is worked the cross way of the muslin; four threads are taken on the mesh at once, but this stitch will be best understood by referring to the pattern No. 6.

**LINES.**—These are formed by drawing together six threads of the muslin, and sewing over them with fine thread, as close as possible.

**STRAIGHT OPEN HEM.**—This is done by drawing out three or four threads, the selvage-way of the muslin, and working over the cross threads from side to side, in a kind of zigzag direction.

**VEINING OPEN HEM.**—This is worked in a curve, or other pattern, in which the threads cannot be drawn out. The hem is made by sewing over two threads, taken the angular-way of the muslin, and then pursuing the same method with two threads taken the contrary way, and uniting them together as in straight open hem. The appearance is the same, but the pattern is a curve, or other shape.

**CHAIN STITCH.**—This is often employed in lace work. Make a knot at the end of the cotton, and

draw it through to the right side. While you put in the needle, let the end hang loose, and bring it out below, so as to incline a little to the left hand pass the needle over the cotton, as you draw it out, and this will form a loop: each succeeding one is done in the same manner.

**PEARLING.**—This is a kind of lace edging, not worked with needles, but often used as a finish to embroidery on muslin. It is very pretty, and is sold ready prepared for use.

**DARNING.**—This is, when employed in lace-work, done as follows. It is worked as common darning, but with fine cotton, which is doubled; and, in this stitch, the inner edge of flowers is sometimes worked, the centre being executed in half herring-bone stitch, It looks well; but rows of chain stitch, are, in our opinion, preferable.

**INTERIOR STITCH.**—So called, because often employed to fill up the centres of leaves, in lace-work. The stitch is formed by taking two threads the breadth-way of the leaf, and sewing over them; then leaving a row of one thread, and sewing over two threads, as before.

**EYELET HOLES, IN LACE WORK.**—These are not difficult to execute, and when well arranged, have a beautiful appearance. One mesh of the net is left for the centre, and you work round it in button-hole

stitch. A great variety of devices may be formed, by a tasteful and judicious disposition of these eyelet holes.

**SPOTS ON NET.**—These, though simple, form an elegant variety in lace work. To make each spot, the middle is to be passed backwards and forwards, through one hole in the net, and alternately under and over two of the threads of which that hole is formed. These spots must be placed in clusters, but an open mesh must be left between each.

**TAMBOUR STITCH.**—This has a close resemblance to chain stitch. The needle, which has a small hook at the end, and is fixed in a handle of ivory, is put through the material stretched in the frame, on the upper side, and the cotton being held underneath, in the left hand, is put upon the hook and drawn through to the right or upper side, where it forms a loop. Through this loop the needle is again passed, and also through the material, a few threads from the place it passed through before. The cotton is again drawn through, and thus a succession of loops is formed. The pattern is worked entirely in these loops or stitches.

## CHAPTER XIX.

## EMBROIDERY ON MUSLIN.

## GENERAL INSTRUCTIONS IN WORKING.

Embroidery on muslin is now so intimately connected with the preparation of elegant dresses, that it appears not only advisable, but desirable, that all ladies who are desirous of preparing their own, should become acquainted both with its general principles, and also with a considerable portion of its interesting details. The art, or rather this particular branch of it, is employed most frequently in the working of flowers, either singly or in groups; and other ornamental designs for the borders of dresses, (and in some cases, of entire ones,) and also for handkerchiefs, caps, capes, collars, and other muslin articles of use or ornament.

The material generally employed in working em-

broidery on muslin, is cotton, of which there are two kinds most in request. That called Indian, or Trafalgar, is very generally used, as it is found most durable in work which has frequently to be washed; a consideration of great importance in all muslin dresses. English glazed cotton is also used, but it can only be employed properly on work executed on a thin fabric. It is preferable to the other, in appearance, but a single washing destroys all its beauty; so that to employ it in any thing which is intended to be durable, is at once a waste of time and expense.

This kind of work must of course be done by a pattern; and very beautiful ones may be purchased at a moderate cost. But if a lady has a taste for drawing, she will no doubt, in many instances, prepare them for herself; and in such cases, we, without hesitation, recommend that course. No opportunity should be lost for bringing out native genius, and rendering it available for the use of ourselves or others. In drawing patterns it is best to trace them first with a black lead pencil, and then to retrace them, when perfected, with Indian ink. It is easy to take a pattern from one previously worked (if on tnick muslin) by laying a piece of white paper over it, and rubbing it with a nutmeg, one side of which has been rendered smooth by grating. Or you may

take it by placing the paper over it and holding it up to the window. This latter method is chiefly applicable to copying of patterns drawn on paper.

We subjoin a few patterns, and some sketches, by an attention to which, our fair readers will soon be able to practise this delightful art with ease and facility.

Running patterns of flowers and foliage, are general favorites, and are very ornamental. The length is regulated by the width: if the latter be six inches, the pattern should be eighteen: and it is to be moved along the muslin until the required length is obtained. This pattern is damaged speedily in the wearing, so as to make it advisable to afford additional strength by a lining of cambric muslin.

The pattern No. 1 is for a cape, of which the en-

No. 1.



graving shews one half. In drawing it you must first trace one half, and then placing it against a window, draw the other exactly to correspond. The size of the pattern is regulated by that of the cape, and the material upon which it is to be worked is clear muslin, French cambric, or cambric muslin. The design is to be worked in embroidery stitch, with Indian or Trafalgar cotton.

In order to secure accuracy, the muslin is to be

tacked down to the pattern, and the design must be accurately traced, by running *all* the external edges round with cotton. It is impossible to pay too great attention to this direction, as so much of the beauty

No. 2.



of the work depends upon it. The annexed engraving, No. 2, will explain our meaning, as to the manner in which cotton is to be employed, in tracing outlines of flowers, leaves, the stalks of plants, and any other device.

The next subject to which we wish to draw the attention of our readers, is, the working of a bottom for a dress; and the directions we shall give will be found equally applicable to the border of a collar, or a flounced cape. These are usually worked in a kind of scallop, running on the edge, and so disposed that five small ones form one large one. The beauty

No. 3.



of this pattern is seen, on the slightest inspection of No. 3; and in the centre of each large scallop, a flower, or leaves, are to be introduced. The scallops to be done first, and the proper stitch is that called button-hole stitch, which is not only elegant, but also strong and durable. Having completed the scallops, draw the pattern you intend



to work accurately in each, and work the edges round, as previously directed. Suppose the device be similar to that on the No. 3 pattern, work the stalks over rather thick. Some stems require a more than ordinary bulk, which is to be obtained in the following manner; lay a thread of cotton along the line you previously run, and work in the proper stitch over both; you will find that you usually thus obtain a stalk, or stem of the thickness desired. You work leaves and flowers in satin-stitch: and, if instead of tracing the outline with a pencil, you have run it, the running thread must be carefully drawn out, and not worked over, as this would spoil the effect, by making the edges too prominent. Another point of great importance is the manner in which the leaves, &c., are worked; the stitches must, by no means, be laid over each other, but side by side, so as to give to the work a smooth and even appearance. You may, if you think proper, work leaves and flowers in their proper colors, upon a white border or dress; and in that case, they will look well, if done in satin-stitch. But great care is required, and the proper blending of shades must be managed with the utmost nicety. You must also press the work down a little, with your finger, which will improve the evenness of its appearance, and tend to preserve it in its proper shape.

Sometimes—instead of leaves—a star, or head of

No. 4.



a flower is formed, of round or oval eyelet holes (No. 4) in the centre of each scollop, or vandyke. These, the pattern having been previously marked upon the muslin, are thus made.

The muslin is pierced with a piercer, or a very small piece is cut out in every place marked for an eyelet-hole, and the edge is worked round thickly in eyelet-hole stitch. These look neat, and give a light and open appearance to the dress. On some occasions, it is deemed desirable to form a leaf or head of a flower, in the following manner. On the right side of the muslin, is laid a piece of thread net; on which, a thread is run in the required pattern: over this thread you work in button-hole stitch, by which it is entirely concealed, and you then cut off the outer portion of the net, with sharp-pointed scissors. When the paper pattern is removed, you cut out the muslin from the back, and the flower or leaf presents an open-work appearance.

Some ladies choose to ornament the centre of a power by an imitation of antique lace, done in open work. This is beautiful in the extreme, but it is very difficult to execute properly. A considerable

variety of stitches are necessary, and the mode of doing some of them is so complex, as to preclude any thing like a description conveying the necessary information to a novice in the art. Some stitches, however, can be done without the aid of personal instruction, and these will be found described in the chapter on stitches employed in muslin embroidery. No lady should be discouraged by repeated failures; in most instances, perseverance will insure success.

There are sixteen fancy stitches employed in the embroidery of leaves and flowers, on muslin, in fine work: most of these are too intricate to be described in writing, but we hope the following directions for making a sprig of flowers and leaves in this kind of embroidery, will be found sufficiently clear to explain the principle, and that the illustrations will materially tend to elucidate the subject. Having drawn the pattern of the sprig upon the muslin, proceed to form the stalk of rows of eyelet-holes, having first traced the outline with cotton; which, after the eyelet-holes are finished, is to be withdrawn. Your further operations are to be directed by the faint, but distinct marks left by the running cotton. You then proceed to take upon the needle four threads of the muslin, and sew over them three times, being careful to pass the needle each time through the same place, and to draw the four

threads as tightly as may be together; the next four threads upward, on the line, are taken up, and sewn over, in the same manner as the last; and this is proceeded with, until a series of bars has been formed; from, and to each of which, the thread passes alternately. There is a danger of its coming across the openings, which it must not be permitted to do, but must be kept at the side.

You proceed in this way to form the stalk, and when you have attained to the required length, you are to sew down the holes, passing your needle three times through each aperture, and including the threads which were alternately passed between bar and bar. You are next to form the outlines of the leaves, which is to be done in feather stitch, and in

No. 5.



glazed cotton, as shewn in pattern No. 5. The outline is formed according to the previous directions, and the leaf is worked from the centre row to the outer edge, carefully shortening the stitches as you approach the point. By this means, the threads of the muslin will be divided in the middle of the leaf, by a line, which must be filled up, by working in glover's stitch. The leaf being thus filled up, the separate parts of the leaf, as well as the outlines, are to be worked in the manner shewn in the annexed example, No. 6. The right-hand edge is composed

of alternate stitches of feather stitch, and a pattern,  
 No. 6. worked in double button-hole stitch, as follows. Two stitches, of each kind, are taken, (the double button-hole stitch, in glazed cotton :) between each two stitches a space for two is left vacant ; under which, the stitches in the next row are to be introduced. The parts opposite, marked on the pattern *a a* are worked in what is called half herring-



bone stitch, and are done the cross way of the muslin. In this portion of the leaf, you take four threads upon the needle for each stitch, and so proceed till the whole space is occupied. It is here proper to remark, that in working the second, and all the succeeding rows in this stitch, the needle must pass through the lower side of the first row of stitches.

The ground of this open work leaf is marked *b* in the pattern, and the mode of working it is as follows. It is composed of lines, each of which is formed by six threads of the muslin drawn together, and sewn thickly over with a very fine thread. Spaces will thus be formed, into which square spots, done with glazed cotton, are to be introduced thus. You sew over eight of the cross threads, passing the needle over and under four alternately. Other stitches will be seen in this pattern, but as they are described in

the chapter on stitches, it is unnecessary to say any thing about them here. The open work leaf is one of the most beautiful patterns we know, and though difficult of execution, the beauty of its appearance is amply sufficient to repay all the labor.

The following pattern for a flower, in fancy stitches,

No. 7.



looks well, either for a corner, or as the centre of a scallop. The cup marked *a* is done in feather stitch, and the centre is worked in eyelet-holes, so disposed as to form a kind of honey-comb pattern. The eyelet-holes, in this case, are made by pass-

ing the needle through the same hole twice; then leaving four threads, and making another eyelet-hole, as before. In the next row, the holes are made opposite the spaces left in the first row, leaving four threads between each, as before; the holes in the third row are then brought to correspond with the first, and thus all the rows are formed. The part marked *b*, No. 7, is to be worked in herring-bone stitch, and four threads of the muslin are to be left between each row. The part marked *c* is produced by drawing together and sewing over four threads of the muslin, as in the last example; and the part marked *d* is to be executed in double button-hole stitch. You work the portion of the flower marked

in eyelet-holes, formed like those in the centre, and disposed in the same manner; in the spaces, spots worked in satin stitch are to be introduced.

Embroidery is often done upon muslin, in narrow stripes, for insertion work, and looks extremely pretty. Almost any device, but chiefly foliage and flowers, and sometimes fruit, are proper for this kind of work, and any or all of the various stitches may be introduced with the happiest effect. It is unnecessary to give examples, as they would only tend to confuse and mislead. Every lady must use her own judgment in these cases, and be guided in her choice by the use to which the insertion work is to be applied. In all patterns for this kind of embroidery, there must be a hem stitch on each side of the embroidery, the manner of forming which, is fully explained in the following description.

It is done either in a straight line, or in a curve.

No. 8.



For the first kind you draw out threads to the breadth of a narrow hem, at a little distance from the row of insertion work previously executed. The number

of threads thus drawn out should not exceed four, which are to be taken upon the needle, commencing on one side, and these are to be sewn over three times with very fine cotton. The threads are taken and sewn over singly, and when the thread has

reached the opposite side, you take up four more of the cross threads and sew them over twice, thus uniting the eight together at the side opposite to that one on which you commenced. Then sew the last four, three times over, as in the first stitch, and the thread will here again be found at the side on which you began. You proceed in this manner to the end, and the open hem, when thus worked, forms a kind of undulating wave, that looks elegant and appropriate.

Sometimes it is found more suitable to work the

No. 2.



open hem in curves, as shewn in the annexed pattern. In this case it is called veining, and is thus performed. You cannot draw threads out as in straight open hem, you therefore commence on the angular, or bias way of the muslin, sewing over two of the threads one way, and then on the contrary way, taking up two threads in the same manner, and uniting them together at one side, in the same way as in straight open hem. You sew over the two threads you took last, twice, and then passing over to the other side, repeat the operation as before. Straight open hem is often used with a pretty effect in the borders of cambric handkerchiefs; they should be previously hemmed with a moderately deep hem. Some persons work within the hem a border of



small scollops, and insert a small embroidered leaf, or flower in the centre of each. Indeed the varieties of this charming work, and the purposes to which they can be applied, are almost beyond calculation.

The corner of handkerchiefs are frequently embroidered with a crest, or initial letters, surrounded by a wreath. The pattern No. 10 is an example of

No. 10.



the application of this delightful art. The effect produced is very beautiful, and the wreath is commonly worked in satin stitch, to which a row of eyelet holes form an elegant finish. The letters are worked in satin stitch, and require great delicacy and care in the execution. They should be drawn

with the utmost correctness, and the worker must in no respect permit herself to deviate from the pattern before her. In the working of a crest, or coronet, satin stitch must be employed; in connection with eyelet holes, the pattern No. 10 gives also an example of this kind of ornamental device.

## CHAPTER XX.

## L A C E    W O R K .

## INSTRUCTIONS IN LACE WORK.

In commencing this delicate and beautiful work, you must place over the net a piece of French cambric, proportionate in size to the subject, or device, you are intending to work; and under both these the paper pattern is to be placed, and secured by a tack at the edge, in its proper position. It is essential to remark, that though the design, as a whole, may be large, yet each part should be small; the introduction of large leaves, sprigs, or flowers, would greatly detract from that beauty of appearance which is so essential to be preserved. Clusters of small flowers, or leaves, are proper ornaments in this elaborately-wrought fabric. Having placed the materials and pattern as directed, the outlines of the design are to be run round with cotton. This sewing must be done twice, and the running thread be sewn over

with fine cotton; the sewing to be moderately thick; this will give the extreme edge of each leaf or flower, a raised appearance; a point in this work, of most essential importance. The cambric is then, with a pair of small sharp scissors, to be cut off, as near to the raised edge as possible.

The annexed engraving shews the appearance the

No. 11.



work will have when finished. This pattern is proper for lace, of a moderate breadth; of course, the designs can be varied, and we strongly advise all who have a taste for drawing, to improve it by designing new

and elegant combinations, they will thus be perfecting themselves in the art of design, while they are adding additional attractions to the elegant ornaments of attire.

Another method of executing designs on net, for lace work, is by drawing out a pattern in leaves and flowers, and so working them as to appear in the

No. 12.



manner represented in the engraving.

This is done by sewing round the edges of each leaf, &c, in glazed cotton, and on the inside of each, darning with fine cotton, doubled, leaving the centre of the flower va-

cant, which is afterwards to be worked in herring-

bone stitch, extending from one side to the other. Sometimes, instead of darning, the leaves are worked in chain stitch, which is done in rows to the extremity of the leaf, &c., and the cotton is turned back, and the process is repeated, until the whole space is occupied. In working in chain stitch it will be necessary to hold the cotton down with the left hand while the loop is formed. This direction will be found of essential service if strictly attended to.

The various patterns are so numerous, that it is next to impossible to enumerate them. One beautiful variety is formed by filling up the centres of flowers with insertion stitch; for the mode of doing which, the reader is referred to the chapter on stitches. Leaves and flowers thus filled up have a remarkably neat appearance.

Sometimes the spaces in the net are filled up with clusters of spots, which are made by passing the needle in a backward and forward direction, through one mesh of the net, and over two threads of that mesh alternately. These clusters look handsome when executed with due care. It is also common to form sprigs or branches, by eyelet holes, formed according to the directions given in the chapter on stitches. These may be either placed along a stem, or disposed in clusters of three. Either way they form a variety which produces a pleasing effect.

This kind of embroidery is often employed in the preparation of veils, for bridal and other occasions, and for this purpose it is admirably adapted. In working a veil, you first obtain a piece of the net, of the proper quality and dimensions. You then work a small running pattern of the most attractive and elegant combination of sprigs and flowers you can procure or invent, quite close to the edge; this is to go all round the veil. Within this border, at the lower part, a rich broad piece of work, in large clusters of small leaves, &c., is to be executed, and the veil is to be finished with pearling, set on the edges, which gives a beautiful finish to the whole. It is not difficult to execute these veils, and when finished with proper care and attention, it is not easy to distinguish them from the admired fabric they are intended to represent.

This is the kind of lace work generally practised, but as some ladies may be desirous of making what is called bobbin lace, we shall briefly describe the process. You procure a pillow or cushion with bobbins, and a small table, having in the centre a square hole. In this hole revolves, in a horizontal manner, a wooden cylinder, which is wrapped round with linen several times, and stuffed with wool. On this pillow the pattern is fixed, by which the lace is to be worked. The pattern consists of a piece of parch-

ment, having the outline of the design drawn upon it, and the apertures, or meshes of the lace are indicated by small holes pricked into the parchment. The drawing of the pattern is so managed that, when it is put round the pillow, and the ends united, it runs on in an uninterrupted continuity. The number of bobbins required, are regulated by the pattern of the lace, and the number of threads on the bobbins on which they are wound; and each is furnished with a small handle, by which the threads are to be twisted, and in other ways interwoven in the work. On each bobbin the thread is held by a small collar of bone, in the side of which a slit is made so as to open slightly. When this collar is subjected to a little pressure it holds the thread on the bobbin, but not so as to prevent its motions, the pressure of the collar being elastic. A knot is made at the end, and thus all the threads are united at the commencement; and the lace is formed by causing them to cross each other, twisting two or three of them together, and in various other ways confining them. This portion of the work is very intricate, and cannot be learned by any mere description; but it is easy enough to execute, when a few lessons have been given by a competent and practical teacher.

In order to form the meshes of the net, the worker must be furnished with a sufficient number of brass

pins which she places on the pillow in a row, corresponding with the holes on the parchment. Round these pins the threads are passed, or entwined, by throwing the bobbins from side to side, and so twisting the threads as to form the meshes. When one row is thus completed, another row of pins is stuck in the cushion, close by the meshes previously formed. Another row is then made; the first pins are removed and stuck in as before; and thus the process continues until the required length is obtained. As the work proceeds, the pillow revolves on its centre, and as the lace becomes finished, it deposits itself in a drawer in the table, prepared to receive it. As the making of the net proceeds, the flowers, &c., are interwoven into it, which is effected by a minute crossing of the fine threads of which it is composed, and an intermixture of others of a stronger texture, which form the outline; and the whole of the design is executed by means of the pins which are placed in their proper situations, and act as guides to the intertwinning of the threads. Two or three lessons from a practical worker, combined with the directions here given, will enable any lady to work this kind of lace in any pattern she chooses.

## CHAPTER XXI.



## L A C E T .



## INSTRUCTIONS FOR WORKING.

LACET takes its name from the white braid which generally forms the foundation of it. When properly done, it is a very fair imitation of point lace.

It is done in the following manner. The pattern of the broad line which is to be braided is drawn on coloured paper. Over this, in some cases, muslin may be laid, and the braid is then carefully, but not too closely, run on. The intervening parts are generally entirely filled up with work, in different ornamental stitches; but, in some articles, the baby's frock for instance, I should recommend the muslin foundation to be left in some places, as saving time.

The stitches used to fill up between the braid are the following.



**POINT DE BRUXELLES.** Which is merely common *button-hole stitch*; about 8 stitches being made on every inch.

**REVERSE POINT DE BRUXELLES,** is used in filling up flowers, &c. When an ordinary row of Point de Bruxelles is finished, work the next row backwards, (*i.e.*, from right to left,) putting your needle in the loop of the first row. Every alternate row is thus worked in filling up.

**POINT D'ALENCON** is only a sort of *herring-bone stitch*, used to connect two lines of Point de Bruxelles; after each stitch pass the needle under the thread to give it a twist.

**BARs OF POINT D'ALENCON** are made by passing the thread 4 or 5 times, backwards and forwards, through the opposite stitches of Bruxelles, then slipping the needle on through two stitches, and again making a bar at the 3rd. Sometimes the space between the bars is filled in with hem stitch.

**POINT D'ANGLETERRE** is formed by cross bars, about the eighth of an inch apart, on each crossing of which a small spot is worked, by passing the thread alternately under and over the 4 threads which compose the cross. In working this, do all the threads in the same direction first, then those in the opposite, and, finally, the spots.

The pattern for the stomacher, sleeve, and edging



THE STOMACHER.

for an infant's dress, should be drawn on pink paper, at the back of which a piece of muslin is gummed. If worked on muslin, it should be the finest mull.



THE SLEEVE.

Tear a strip across the muslin, deep enough for the body, and long enough for backs and all complete. The centre of this is to be tacked to the centre of the pattern, and then braided. By this plan much of the filling in may be omitted, the pattern alone being worked. All the Point d' Angleterre, for instance, may be left out; and it need not be filled up round the margin. So the sleeve may be worked on the muslin which is to make it, but the edging must be perfect in itself.



THE DEGING.

When braided, the braid is to be worked entirely round, on both sides, in *Point de Bruxelles*, and the other stitches are to be used in the places indicated in the engraving. When finished the stitches at the back of the pattern are to be cut, and the muslin under the open part of the work, (if any has been used,) cut carefully away.

**MATERIALS.**—The finest and narrowest white cotton braid. Taylor's crochet thread, No. 12, for *Point de Bruxelles*; ditto, No. 20, for the *Point de Alencon* and *Point de Angleterre*; and Moravian cotton, No. 2, for the Bars of *Point de Alencon*.

In the foregoing pages we have endeavoured to impart a knowledge of the various branches of those interesting and delightful occupations, in which female activity and skill appear so pre-eminently beautiful; and we trust we have succeeded in rendering our descriptions so clear and lucid, as to preclude any serious danger of their being mistaken. We have sought to be concise, without being obscure; and to give plain directions, without making our readers mere imitators, or copyists. We know that much native genius exists among our fair countrywomen; and we wish to see it expand, as freely as the refreshing breeze that sweeps over our native hills. We have, therefore, sought to impart such an

acquaintance with general principles as is, in our opinion, essential to a successful prosecution of these delicate and truly feminine pursuits; and we have, at the same time, gone so minutely into details, as may, with a few exceptions, enable any young lady who feels sufficient interest in the subject, as to give it a due share of attention, to become her own instructress, and thus to secure an accomplishment she might not be otherwise able to possess. In all that the young needlewoman takes in hand, let the attainment of excellence be her first and constant aim.











THE  
LADIES  
WORK-  
TABLE  
BOOK.



LEAH  
L. BROWN